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ISSUE 254

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Joanna Kent
Editor

Emma Horrocks
Assistant Editor

Welcome

Some sad news to start with this month I'm afraid, particularly poignant as we continue to celebrate our 30th anniversary with the launch of our new Make it Competition. Elaine Hammond, who was the co-founder of P&Q with Di Huck, sadly passed away at the end of January. Although Elaine stopped working for the magazine many years ago, she was instrumental in ensuring its success in the early years as well as running Quilts UK with Di. It is indeed the end of an era.

This month we've themed our projects and features with a taste of the Orient. I don't know about you, but I have always marvelled at Japanese quilts. If you ever get the chance to see some on display, do go; the intricacy of the handwork by Japanese ladies is astounding, particularly in taupe quilts where they manage to create such depth of colour in what are essentially dull fabrics.

Our projects include Oriental Blue, which uses a new fabric collection from Makower inspired by blue and white porcelain. We have some cute Omiagi Bags which are a great introduction to the art of Sashiko and who can resist the Little Oriental Village Miniature? We revisit a past project with Japanese Delight which uses lovely Japanese fabrics and we have a delightful appliqué wall hanging Tranquil Kōhaku. Finally we have the second part of our new block of the month quilt, Heart Song.

Continuing the oriental theme our features include a shopping trip with a difference with Lets Go Shopping to Tokyo, where Judi Mendelssohn discovers some quilters' delights in Japan's capital. We find out how to Downsize as we discover more about the Quilters' Guild Miniatures group and we also hear from Susan Briscoe on her adventures in Japan as she accompanies work from the Scottish Loch Lomond Sashiko Guild to a Sashiko Exhibition. We Meet Yoko Saito; Japanese quilter, author and teacher, as she gives a rare interview on her amazing work and career and we find out more about the historically important and inspirational Changi Quilts made by prisoners in Changi prison in the 1940s.

Finally I'm really excited to announce our new make it competition 'Stars and Stripes' to celebrate our 30th anniversary. The prize is a place for two on a P&Q Tours trip to New York. So get those creative juices flowing! The closing date for entries is 31 July.

Joanna

write to us at

Traplet Publications Ltd,
Traplet House, Willow End Park,
Blackmore Park Road, Malvern,
WR13 6NN, UK
OR email us at: pq@traplet.com

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PROJECT RATING

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BEGINNER ✶✶
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Turn to page 44 for details

SAKURA

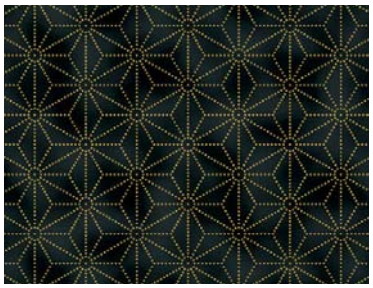
Sakura is the Japanese word for Cherry Blossom. This pretty range from Makower UK contains 15 designs inspired by vintage Japanese prints in shades of red, grey and blue with a touch of soft pink.

A bundle of six fat quarters from the range are available from Secret Garden Quilting priced at £13.50 (+P&P)
visit www.secretgardenquilting.co.uk

giveaway • giveaway • giveaway • giveaway
1 pack of 10" squares

fabulous FABRIC

This month we take a look at just some of the many oriental fabrics on offer which can give a sumptuous and exotic feel to your quilting projects.



MANDOLIN BLACK LACQUER

Mandolin is designed by Deborah Edwards for Northcott Studio. It is an elegant approach to oriental style with textural overtones and metallic accents. The panel features cranes, pines and cherry blossoms which are all symbols of longevity. The myriad of coordinates are inspired by kimono textiles, Japanese stencils, shibori and sashiko and provide a multitude of mix and match options.

Available from Creative Quilting priced from £3.45 per fat quarter (+P&P)
Visit them at 32 Bridge Road, East Molesey, KT8 9HA or
www.creativequilting.co.uk or call 0208 941 7075.

NOREN PANELS

These Japanese import panels feature all manner of traditional scenes and animals we associate with Japanese culture, including Mount Fuji, cranes and waves. Using an elegant colour palette of indigo, rich oxide red and cream, the panels measure 50cm x 110cm. There are some great bundles of coordinating fabrics to match too, we love these lucky cats!

Available from Fabric Inspirations priced at £15 per panel and coordinating fabric from £9 per metre (+P&P)
Visit www.fabricinspirations.co.uk.

giveaway • giveaway • giveaway • giveaway •
1 bundle of fat quarters

IMPERIAL COLLECTION

These oriental fabrics form part of a soft and ethereal collection at Lady Sew Sew. The lilac, moss green and linen colours are highlighted with gold outlines to give a luxurious touch. A timeless collection of fabrics.

Available from Lady Sew and Sew priced at £12 per metre (+P&P)
Visit their Marlow shop at Moy House, Institute Road, Marlow, Bucks, SL7 1BN, phone 01628 890 532, or online at www.ladysewandsew.co.uk.

Giveaway

For your chance to win one of these fabulous fabric giveaways, turn to page 80 and fill in the entry form.

Natsu Bag

Natsu means Summer in Japanese, and this huge bag will certainly have you ready for the warmer months to come. Japan Crafts has a special offer where you buy a 5" charm pack plus 1m of their stunning Japanese fabric (both £10 +P&P) you will receive the Natsu Bag pattern free!

For more information on this, other kits and Japanese fabrics available visit www.japancrafts.co.uk or email katie@japancrafts.co.uk.

We have 1 kit to Giveaway!

Retail Therapy

Bringing you news of what's available in our shops, online and by mail order. This month we take a look at some Japanese inspired kits and projects.

Japanese Box Cushion

An elegant cushion design features an optical illusion of three dimensional boxes. This kit contains tsumugi cotton fabric for the cushion front and back and all instructions and templates for making. The finished cushion size is 17"x 17" and the kit is priced at £17.

For more information on this and other kits available visit www.eurojapanlinks.com or email eurojapanlinks@aol.com.

We have 1 kit to Giveaway!

That Japanese Doll Quilt

This delightful quilt pattern is from the New Zealand based Gourmet Quilter and features Japanese dolls in all shapes and sizes. The finished appliquéd quilt measures 43" x 53". The pattern is available to download priced at US$15.00

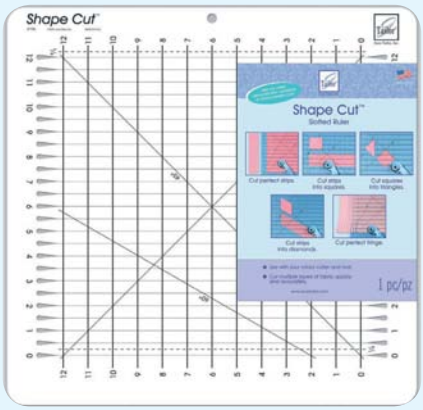
For more information and to buy, please visit www.gourmetquilter.com or email susanclaire@gourmetquilter.com.

EQS

June Tailor, Inc.

Product OF THE MONTH

June Taylor Shape Cut Ruler



June Tailor® offers an array of innovative rulers created to make quilting, sewing and crafting easier than ever. Constructed of durable clear acrylic, rulers are screen printed and tightly controlled for quality, ensuring the utmost in accuracy. The ruler is a large gridded 12" x 12" size and is easy to use; simply place ruler on fabric and cut using a 45mm rotary cutter. You can cut multiple quilting shapes in perfect ½" increments quickly and accurately.

We asked for some willing quilting volunteers via our Facebook page, to test out the products for us, review and record their findings. This is what they had to say...

'The online video for the ruler is extremely useful. I watched it a few times and it really helped me to understand how to use the product properly. On my first attempt at cutting a strip, I struggled to get the rotary cutter in and you definitely do need to angle it. Once I'd mastered that, I was away! For cutting strips and squares it is invaluable. I am making a tumbling block quilt and wanted to see if I could cut the right size triangles. It was tough going - but only because I needed the size I'd already cut. After a few failures, I managed! Overall, I loved the product - but would probably recommend the Shape Cut Plus as it has the added advantage of having ¼" increments, which this one does not.'

Sally Holmes

'The June Tailor Shape Cut Slotted Ruler is the same thickness as a regular rotary cutting ruler, but it is made of flexible plastic. There are slots cut every half inch across the width of the ruler, into which a rotary cutter fits. I use a pressure sensitive rotary cutter and wasn't sure it would fit into the slots, but it worked perfectly. The results are super-accurate fabric strips, cut quickly and easily. There is an information sheet included which shows how to cut various shapes (including hexagons) using the ruler, and also details of a web page which has a demonstration.
This ruler would be a boon to anyone whose rotary cutting can be a little wobbly, and the slots would make rotary cutting safer, especially for young quilters. There is a wide margin of plastic around the edge of the ruler, so fingers can be kept at a safe distance.'

Judi Kirk

'I found the ruler to be a good size and weight, with good clear markings. The instructions are simple and easy to understand. It was easy to re-align when turning the ruler to do the second cuts. All the pieces were of uniform size, so putting the nine patch together was simple as everything fitted perfectly. I hope to make a log cabin quilt this year and using this ruler will reduce my cutting time by half. I would definitely recommend the ruler to both established quilters and newcomers to the craft as it eliminates the chances of crooked cutting, and you are assured all the pieces are exactly the same size. The photos show the cut pieces and four of the blocks sewn together - when complete the quilt will be donated to Project Linus UK.'

Jenny Burgoyne

For more information on the June Taylor Shape Cut Ruler and details of where to buy, visit www.eqsuk.com or phone 0116 2710033.

If you would like the opportunity to review a product for us visit our Facebook page and look out for our next product review post.

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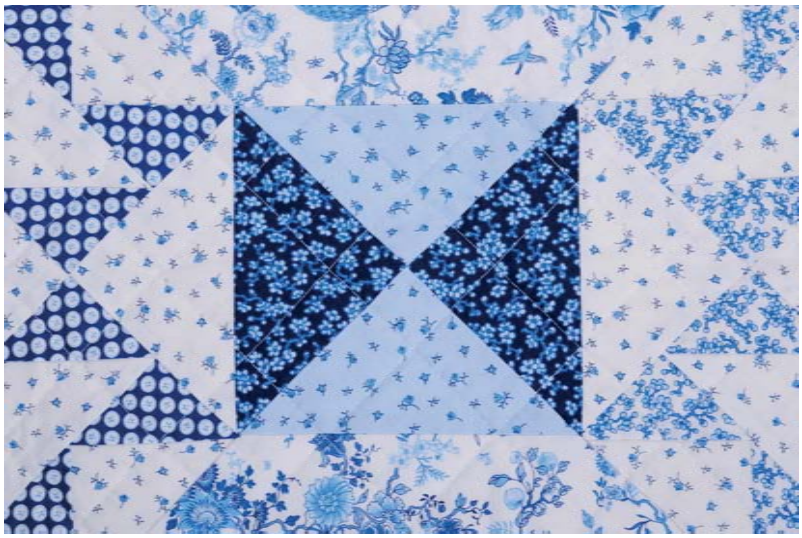


Oriental Blue

Piecing – Lynne Goldsworthy

This stylish quilt features fabrics inspired by traditional blue and white porcelain.

REQUIREMENTS ✶✶✶

Size: 62" square Block: 12" square

Fabrics from the Oriental Blue collection from Makower UK or to your choice:*

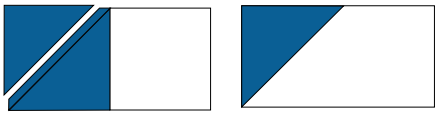
- 1m Birds and Flowers (1421/1)
- 15cm Packed Flowers (1422/1)
- 15cm Blue Blossom (1423/B2)
- 40cm Navy Blossom (1423/B8)
- 1m Oriental Stripe (1424/1)
- 60cm Blue Ditzy (1426/B2)
- 1m White Ditzy (1426/W)
- 15cm Blue Leaf Motif (1427/B2)
- 65cm Navy Leaf Motif (1427/B9)
- 70" Square wadding
- 3½m Backing
- 6½" Square ruler – optional

**See end of project for supplier details*

Many thanks to Anne de Saint Hubert Interior Design for the use of their wonderful premises for the photography for this project.

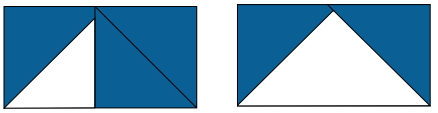
For further details email annando@gmx.com or call 07786 516445

dia. 1. Flying Geese units



a. Stitch along line and trim excess

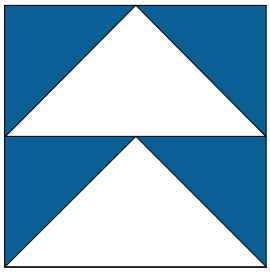
b. Open out and press



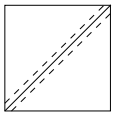
c. Add second square

d. Complete unit

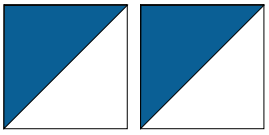
dia. 2. Join Flying Geese units together in pairs



dia. 3. Half Square Triangle units

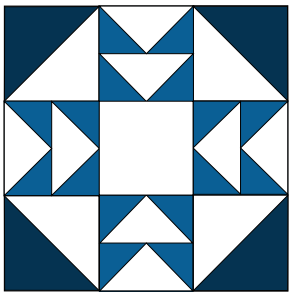


a. Stitch ¼" seam each side of line

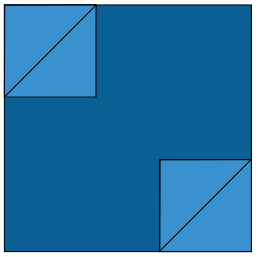


b. Complete HST units

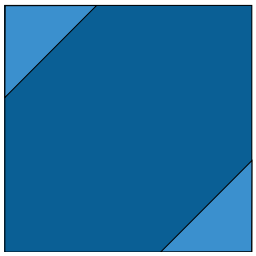
dia. 4. Join units to complete block



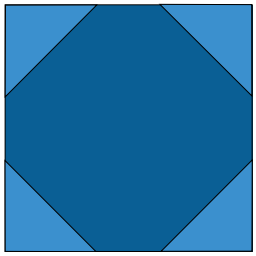
dia. 5. Octagon block



a. Add squares to opposite corners

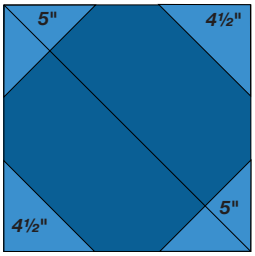


b. Trim excess, open out and press

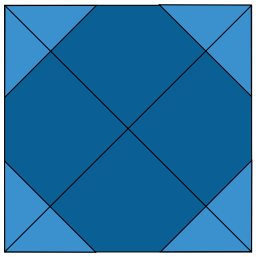


c. Add squares to remaining opposite corners to complete block

dia. 6. Setting triangles



a. Cut unit in half along diagonal



b. Cut unit in half twice along diagonal

Cutting

Cut across width of fabric

1. From Birds and Flowers cut:
one, 13¼" strip sub cut into:
one, 13¼" square,
one, 12⅞" square,
one, 12½" square,
one, 12⅞" strip sub cut into:
three, 12⅞" squares,
one, 12½" strip sub cut into:
three, 12½" squares.

2. From Packed Flowers cut:
two, 2½" strips sub cut into:
thirty two, 2½" squares.

3. From Blue Blossom cut:
two, 2½" strips sub cut into:
thirty two, 2½" squares.

4. From Navy Blossom cut:
three, 5" strips sub cut into:
eighteen, 5" squares.

5. From Blue Ditzy cut:
three, 4½" strips sub cut into:
twenty four, 4½" squares,
two, 5" strips sub cut into:
twelve, 5" squares.

6. From White Ditzy cut:
five, 4½" strips sub cut into:
nine, 4½" squares,
sixty four, 2½" x 4½" rectangles,
three, 5" strips sub cut into:
eighteen, 5" squares,
eight, 2½" x 4½" rectangles.
Add to pile of previously cut rectangles.

7. From Blue Leaf Motif cut:
two, 2½" strips sub cut into:
thirty two, 2½" squares.

8. From Navy Leaf Motif cut:
three, 2½" strips sub cut into:
forty eight, 2½" squares,
seven, 2½" strips – binding.

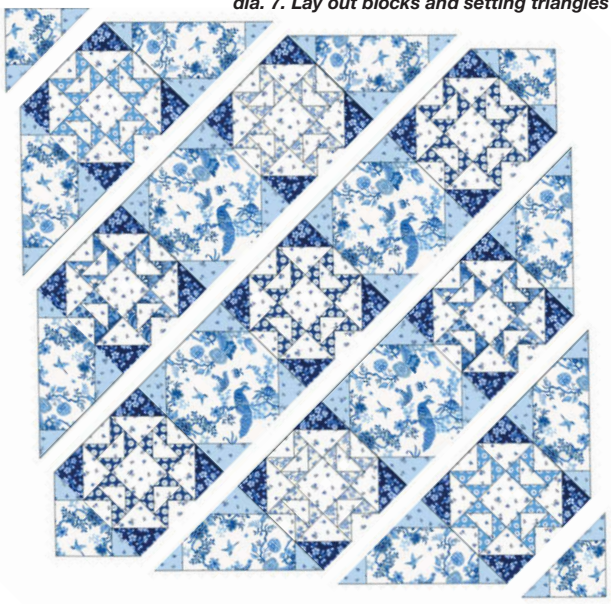
Piecing

Use ¼" seam allowance throughout

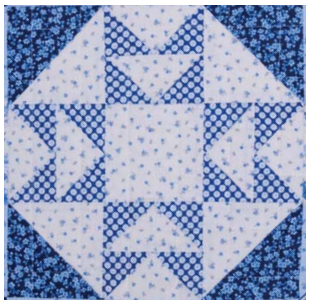
Flying Geese blocks

1. Take two, 2½" Packed Flowers squares and draw diagonal line on wrong side of each square.
2a. Place one square right sides together with one, 2½" x 4½" White Ditzy rectangle and stitch along drawn line.
b. Trim excess, dia. 1a.
c. Open out, press seam open and trim ears, dia. 1b.
3a. Add second square in similar manner, dia. 1c.
b. Flying Geese unit should measure 2½" x 4½", dia. 1d.
4. Repeat with remaining 2½" Packed Flowers squares and sixteen, 2½" x 4½" White Ditzy rectangles to make sixteen Flying Geese units.
5. Make further fifty six Flying Geese units from remaining 2½" x 4½" White Ditzy rectangles and 2½" Blue Blossom, Blue Leaf Motif and Navy Leaf Motif squares.
6. Join Flying Geese units together in pairs of same colour, dia. 2.
7a. Take one, 5" White Ditzy square and draw diagonal line on wrong side of square.
b. Place square right sides together with one, 5" Navy Blossom square and stitch ¼" seam each side of diagonal line, dia. 3a.
c. Cut squares in half along diagonal to make two, Half Square Triangle (HST) units, dia. 3b.
d. Press seams open and using a square ruler if you have one, trim HST units so they measure 4½" square.
8. Repeat with remaining 5" Navy Blossom squares to make total of thirty six HST units.
9a. Take four, Flying Geese blocks of same colour, four HST units and one, 4½" White

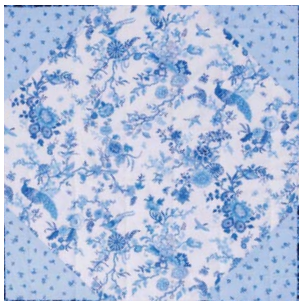
dia. 7. Lay out blocks and setting triangles



illust. 1. Flying Geese block



illust. 2. Octagon block



Corner detail

Quilt layout

Ditzy square and arrange into three rows of three units, dia. 4.
b. Note orientation of units.
c. Join units together in rows and join rows together to complete block, illust. 1.
d. Block should measure 12½" square.
10. Repeat with remaining Flying Geese and HST units to make nine blocks in total.

Octagon Blocks

1a. Take four, 4½" Blue Ditzy squares and draw diagonal line on wrong side of each square.
b. Place two squares right sides together with opposite corners of one, 12½" Birds and Flowers square.
c. Stitch along drawn line, dia. 5a.
d. Trim excess, press seams open and trim ears, dia. 5b.
2a. Add two 4½" Blue Ditzy squares to remaining opposite corners in similar manner to complete block, dia. 5c.
b. Block should measure 12½" square, illust. 2.
3. Repeat with further twelve, 4½" Blue Ditzy squares and remaining three, 12½" Birds and Flowers squares.

Side setting triangles
1a. Follow method given for Octagon Blocks and join two, 4½" Blue Ditzy squares to opposite corners of each $12^{7}/_{8}$" Birds and Flowers square and two, 5" Blue Ditzy squares to remaining opposite corners of Birds and Flowers squares.
b. Cut each block in half along diagonal, cutting through corners with 5" squares at corners to make eight, side setting triangles, dia. 6a.

Corner setting triangles
1a. Join remaining four, 5" Blue Ditzy squares to corners of 13½" Birds and Flowers square in similar manner.
b. Cut square in half along diagonal twice to make four, corner setting triangles, dia. 6b.

Assembly

1a. Lay out blocks and setting triangles, dia. 7.
b. Join blocks together in rows.
c. Press seams away from Flying Geese blocks.
d. Join rows together to complete quilt centre.
2a. Take Oriental Stripe fabric and cut seven identical strips along length of fabric, parallel to selvedge.
b. Note fabric has seven repeats across width of fabric with a small strip in between which can be discarded.
3a. Join strips of Oriental Stripe together end to end, taking care to ensure stripes in fabric are aligned.
b. Sub cut joined strips into four, 63" lengths.
4a. Fold each strip in half lengthwise to find centres.
b. Aligning centre of strip with centre of quilt, pin and join one strip to each side of quilt. Refer to quilt layout to ensure correct edge of strip is joined to quilt.
c. Start and stop stitching ¼" from each corner.
d. Mitre corners, ensuring pattern of stripes match.

Completion

1a. Make quilt sandwich with quilt top, wadding and backing.
b. Pin or baste layers.
2. Quilt as desired.
3. Double bind edges with 2½" Navy Leaf Motif strips.
4. Add a hanging sleeve, if wished and a label.

Enjoy!

Suppliers

The Oriental Blue collection of fabric is distributed by Makower UK. For details of shops stocking the collection contact them by phoning 01491 579727, email info@makoweruk.com or by visiting their website www.makoweruk.com

Giveaway

We have one kit to giveaway, courtesy of Makower UK. For your chance to win see page 80 for further details.

'Log Cabin Frenzy', Sarah Hadfield 24.5 cm square
Foundation pieced. Machine pieced and quilted.

Downsizing

by Lucy Winter

In this regular monthly series we explore the many facets of The Quilters' Guild, an organisation that is at the heart of the quilting community in the UK. This month, Lucy Winter discovers more about the fascinating world of the Miniature Quilt Group.

If you've ever visited the Festival of Quilts in Birmingham you will know that at any time of day, and on any day, there is always a huddle of animated quilters to be found at the Miniature Quilt Gallery. We all wait our turn to stand close to the quilts, to marvel at their detail and precision and to ponder how it is possible to achieve such intricate piecing. There are many unanswered questions and for those who have sought to explore this type of quilting in more detail they will have discovered that there are few published books on the subject.

Fortunately, the Miniature Quilt Group, which was launched in 2003, is providing a forum for those who share a love of small quilts. Their raison d'être is to promote miniature quilting practices and awareness through training, workshops, talks, demonstrations and exhibitions. They are the most comprehensive source of information on this specialist type of quilting, encouraging enthusiasts to share ideas, information and tips. Many of our most celebrated miniaturists including Dorian Walton, Doreen Hallett, Julia Gahagan, Sandra Goldsbrough and Jacquie Harvey are members of the Group.

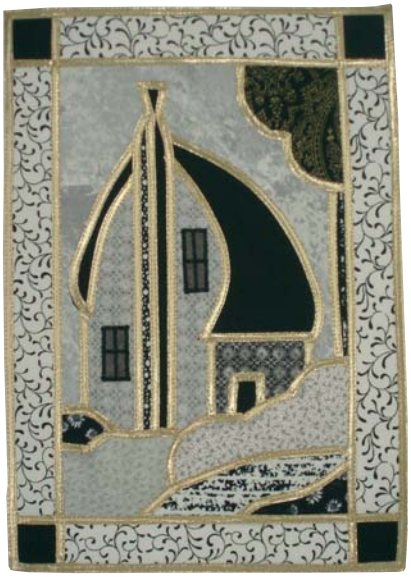
As part of its heritage collection, The Quilters' Guild houses the miniature quilts of Guild Founder Member Barbara Bailey. You can read more about the Barbara Bailey Collection in a fascinating blog posting by Guild volunteer, Dr. Lee Ronald who had the pleasure of archiving a collection of printed ephemera

'Christmas Log Cabin', Anne Morgan 16.5 cm square
Foundation pieced onto drawn lines on very fine Vilene using cottons and poly cottons. Two borders added then layered onto fine wadding and machine quilted using Invisible top thread and red or green in bobbin. Border fabric turned onto back and hand stitched.

donated to The Guild as part of her legacy (visit www.quiltmuseum.org.uk/blog). Including Barbara's quilts, there are over thirty examples of miniature quilts dating back to the 1970s in The Guild's collection. Going back even further, the roots of miniature quilts are associated with popularity of dolls' houses in the Victorian era when they became mass-produced toys rather than decorative display items for elitist households. It follows that when looking for information on miniature quilts, searching under the topic of dolls' houses in published books and specialist magazines is a useful starting point.

The first and most obvious question that is frequently asked by curious quilters is, what exactly is a miniature quilt? Anne Morgan, the Miniature Quilt Group Co-ordinator explains, 'It's something of a grey area.' A good definition provided by the Group is 'a quilt made using a one twelfth scale. For example, your 12" block becomes a 1" block. Another way to test for size is to photograph your miniature quilt and if it can't be distinguished from a full size quilt, you know you have achieved your goal.' Anne goes on to say that not everyone begins with this size and recommends A4 as a good starting point. Don't be fooled into thinking that smaller means faster; Anne assures me that miniature quilts can take as much time as any large quilt but the end result can be very rewarding and quite addictive. The beauty of this specialist form of quilting is that it embraces both traditional and contemporary designs and draws upon the full spectrum of techniques and tools associated with both. Miniaturists can also work by hand or by machine.

'Singin' in the Rain', Dorian Walton 18 x 15cm
Created using recycled dyed, silk and cotton fabrics, silk paint, polyester and silk threads. Machine pieced and free machine quilted. Received First Prize in the Miniature Category and Second Prize in Use of Colour at Festival of Quilts 2008.



'Cliff Cottage 2', Doreen Hallett 30 x 21cm
Made with cotton and metallic fabrics and threads; bonding, machine quilting and hand finishing. Received Highly Commended at The Festival of Quilts 2010, Third Prize at the Scottish Quilt Championships 2010 and Third Prize at Quilts UK 2011.

Interestingly enough, after speaking to Anne, a blog posting about Waterstones' Book of the Year for 2014 popped up in my inbox. The Miniaturist by Jessie Burton seems to have piqued the interests of the reading public in its use of a replica cabinet house as a device through which this page turner unfolds. It seems that 2015 could be a big

'Hunting the Light', Sandra Goldsbrough 14 x 18cm
Mostly hand appliqué apart from the sea which is machined from the back, foundation style. The sky and aurora are printed onto heirloom quality printer ready cotton (A4 size) using a photo of the aurora. The slightly hazy stars and moon are created using silver fabric paint. The embellishment in the foreground is a mixture of stranded and perle threads, all variegated. The border fabric is hand dyed and the quilting is all machined using YLI Reflections Embroidery Threads to give it sparkle.

'Fan Dance Miniature Quilt', Dorian Walton (The Quilters' Guild) 18 x 21cm
Design inspired by the classic fan pattern popular with the Amish in the 1920s-30s. The piece is made from multi-coloured silk on a black background decorated with gold feather stitch. This quilt won First Prize in the Festival of Quilts Miniature category in 2006, and has subsequently been exhibited at several exhibitions.

'Log Cabin Miniature Quilt', Barbara Bailey Collection (The Quilters' Guild) 24.5 x 16cm
Constructed from twenty four blocks of Log Cabin patchwork, measuring 4cm square set together four in a row. Each Log Cabin block has three logs per side of the central square. All hand pieced and tied. Signed in chain stitch embroidery on the reverse 'B. Bailey 1978'.

year for miniaturists and if after reading this, you are tempted to have a go at downsizing, then why not get in touch with Anne Morgan or visit the Festival of Quilts in Birmingham. You will have the opportunity to see some of the best examples of this specialist quilt form and chat to members of the Group at The Quilters' Guild stand. Who knows, it might be the start of a passion for all things small, but perfectly formed.

Need to know

- Miniature quilts are made the same way as large quilts, but on a smaller scale using finer fabrics.
- Piecing over individual paper templates (e.g. hexagons, squares or triangles) and then sewing together by hand is easy once you work out the design and finished size of your quilt.
- Foundation piecing means you draw your design for each block on fine Vilene or fine paper and then work from the reverse side following the drawn lines. This method can be either hand or machine sewn.
- Fine fabrics, such as Liberty Lawn, silk or fine cotton are best for miniatures as they ease the bulk of the seams when joining pieces together.
- Try to use fine threads and fine hand or machine needles if possible.
- The criteria for entering the Miniature Quilt Category at Festival of Quilts are: 'a maximum size of 30cms on the longest side. Entrants can use any technique or combination of techniques. Remember that in a photo of the finished piece (with no indication of scale) the miniature should look like a full size quilt or wall hanging.'

Becoming a member of the Miniature Quilt Group

As a member of the Group you can expect to:

- Receive three newsletters a year (aptly named Small Talk) full of articles on how people make their quilts, what inspires them, pictures, news of exhibitions, tips and techniques.
- Take part in Challenges. Last year's theme was 'Classical', with particular reference to Jane Austen. There was also a Regional Challenge called 'Chinese Whispers' with four groups taking part. In this challenge the first person in each group was given a photo and was asked to make a quilt inspired by it. They then photographed their quilt and passed it to the second person in the chain for inspiration and so it continued. As you can imagine, the challenges vary from year to year and are a great way of stepping outside one's comfort zone and trying out new techniques, exploring different themes and making new friends.
- Become part of the Handbag Collection which includes a varied selection of miniature quilts made by Members and includes Challenge quilts, competition entries and others made just for the fun of it! The handbag is hired out to groups, either for their meetings or as an extra for group exhibitions. As Tessa Greig, the Group's first Co-ordinator recalled in The Quilter last year, 'as the quilts were small, it was felt that a suitcase was too large but that a handbag would be ideal – hence the Handbag Collection!'
- All of this costs just £10 a year on top of the basic membership fee for The Quilters' Guild (£42). For more details on becoming a member contact the Miniature Quilt Group Co-ordinator Anne Morgan mini.anne@btinternet.com or visit www.miniature-quilt-group.quiltersguild.org.uk

'Details of M51 Spiral Galaxy', Dorian Walton square 18cm
Materials used include recycled silk and cotton, Liberty Lawn, silk paint, polyester threads and Bondaweb. Techniques included foundation piecing, bonding, painting, machine and free machine quilting.

Be part of the national organisation for patchwork and quilting

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Top images from left to right: 'Littering the Sky with Diamonds' by Jane Hopkins, 'Harbour' by Delyth Mattingly, 'The Folks Who Live on the Hill' by Penny Howe

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Rabbit

Omiagi Bags

Sashiko embroidery – Chris Hammacott

These little bags are a great way to practice your sashiko stitching. Just large enough to hold a gift; make them in classic navy, or try small floral fabric for a touch of spring.

REQUIREMENTS

Size: 4" high

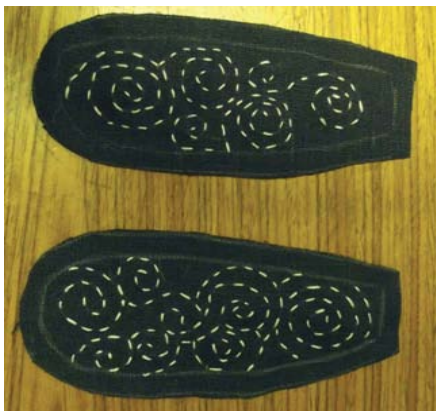
For one bag:

- 13" Square navy
- 13" Square red polka dot
- 2½" x 8" Red polka dot – binding
- Red and white embroidery or sashiko threads
- Ribbon or cord for drawstring
- 2 Small buttons – owl
- Template plastic
- Removable fabric marker

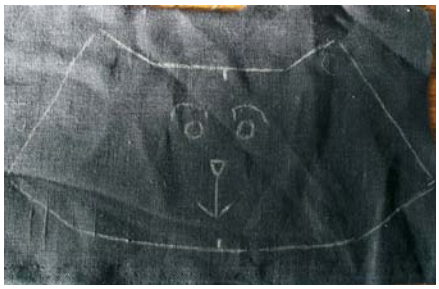
Many thanks to Anne de Saint Hubert Interior Design for the use of their wonderful premises for the photography for this project.

For further details email annando@gmx.com or call 07786 516445

illust. 1. Embroider ears



illust. 2. Rabbit face



a. Draw rabbit features

b. Embroider features

illust. 3. Finished ears

illust. 4. Body assembly

a. Outer body

b. Lining

illust. 5. Embellishment

a. Stitch Suffolk Puff to back of body

b. Pin ears in position

Cutting

1. From navy cut:
one, 6" x 12" rectangle.

Rabbit bag

Use ¼" seam allowance throughout

1a. Trace base, body and rabbit ear templates given full size on *Pattern Sheet* onto template plastic and cut out carefully on lines.
b. Note templates include ¼" seam allowance.
2. Draw around and cut out pieces as follows:
navy - one base and two ears
red polka dot – one body, one base and two ears.
3a. Take navy ear pieces and draw line ¼" from edge with fabric pencil or chalk marker.
b. Using fabric marker, draw loose spirals to fill space within ¼" drawn lines on each ear.
4a. Take three strands of embroidery thread, or white sashiko thread, stitch along spiral lines with running stitch, illust. 1.
b. Set ears to one side.
5a. Take 6" x 12" navy rectangle and centre body template on rectangle.
b. Draw around template.
c. Mark centre of body on top and bottom edges and then draw rabbit face with removable fabric marker, dia. 1 and illust. 2a.
d. Embroider face with red and white threads using back stitch, illust. 2b.
e. Cut out navy body on outer edges.
6a. Place lining ears right sides together with stitched navy ears and pin.
b. Stitch around edge of ears leaving top edge unstitched.
c. Turn ears right side out, illust. 3.

tip: You may need to snip into curve before turning ears right side out to get a nice shape to ears.

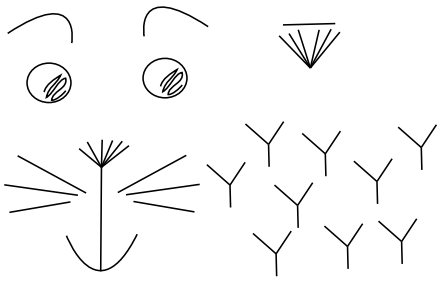
7a. Fold embroidered body right sides together and stitch along short side to create tube.
b. Stitch body tube to base and turn right side out, illust. 4a.
8. Make lining in similar manner but leave wrong sides out, illust. 4b.
9a. Trace Suffolk Puff template given full size on *Pattern Sheet* onto template plastic and cut out on line.
b. Draw a round template on red polka dot and cut out on line.
c. Fold in scant seam allowance around edge of circle and run line of small running stitches around outside edge.
d. Pull thread gently to create Suffolk Puff.
e. Ensure gathers are evenly spaced before securing thread.
f. Stitch Suffolk Puff to base of seam on navy body, illust. 5a.
10a. Insert lining into outer bag, matching back seam.
b. Position ears on bag ensuring they are slightly covering eyes and then pin in place, illust. 5b.
11a. Take 2½" x 8" red polka dot strip and make small hem at each end, illust. 6a.

illust. 6. Binding

a. Hem short ends

b. Slip stitch binding down

c. Insert drawstring



dia. 1. Rabbit facial pattern

dia. 2. Owl face pattern

illust. 7. Owl

a. Owl embroidery detail

b. Suffolk Puff eyes

Owl

b. Pin strip right sides together with top edge of bag and stitch around edge.
c. Ensure ends of strip just meet at back.
12a. Fold bag inside out and slip stitch binding in place, illust. 6b.
b. Allow space for drawstring to be threaded through.
13. Turn bag right side out again and insert ribbon or cord through binding to create drawstring, illust. 6c.

Owl bag

1. Owl is made in same way as rabbit.
2a. Trace owl wing template given full size on *Pattern Sheet* onto template plastic and cut out on lines.
b. Make owl wings in similar manner to rabbit ears.
c. Attach wings to sides of body.
3. Embroider owl face onto navy body piece, dia. 2 and illust. 7a

4. Make Suffolk Puffs for eyes and join to body with buttons, illust. 7b.

Fill with treats and enjoy!

Contact

Chris is best known for working with local Harris Tweed and teaches workshops locally. Contact her by emailing wsweaver@btinternet.com

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Meet a Quilter

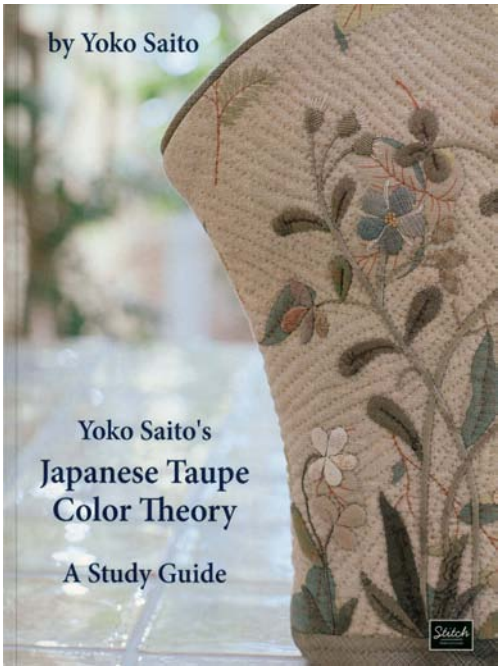
Yoko Saito

with Emma Horrocks

Yoko Saito is one of the most well-known and celebrated quilters of Japan. Probably best known for her intricate, detailed work in many shades of the 'taupe' and her signature quilted bags. She has written countless books, appears regularly on Japanese television, teaches at the NHK Culture Center and has her own quilt shop – Quilt Party in Ichikawa, a suburb 20km from central Tokyo.

When I first thought of the idea of a Meet a Quilter article with Yoko Saito I began researching and found very little information about this prolific artist. So, I contacted Yoko via her Quilt Party Facebook page, to ask if she would consider being interviewed for an Oriental special issue of *P&Q* magazine - a shot in the dark I thought. When she replied and agreed, I was flabbergasted! My Japanese language skills are non-existent and with each of us living on different sides of the world to overcome, I set about carefully considering my questions to this empress of quilting.

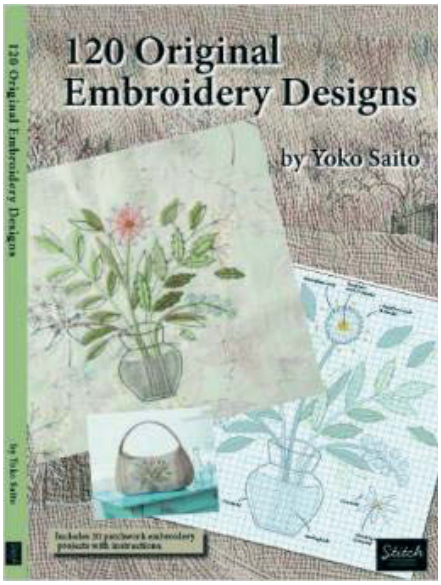
Yoko Saito was born and raised in Ithikawa city where she still works and lives. She enjoyed crafting as a small child, learnt how to sew and when she was around 20 she started to patchwork. In 1977 she enrolled on quilt course with teacher Chuck Nohara - one of the first people to introduce and teach quilting in Japan. Yoko's initial interest in patchwork was evoked when she saw it featured in American movies and most notably in the popular 1970s TV series Little House on the Prairie, which follows a family living on a farm in Minnesota in the 1870s and 1880s. In fact the influence of this quilting style was such that the very first patchwork project that Yoko made was a bedcover imitating a quilt that she had seen in an American antique quilt book. This influence continues and her work is sometimes described as Japanese-style Americana. Yoko quickly began to design her own quilts and her work soon became noticed and published in Japanese magazines such as SO-EN and Quilt Japan. Several years later in 1985, Yoko opened her shop Quilt Party in Tokyo and ever since her work has received worldwide acclaim. She has had quilt exhibitions and held workshops in Europe and Asia and in 2009 she held the 'Saito Yoko Kirutoten' exhibition in Matsuya department store in Ginza, Tokyo.

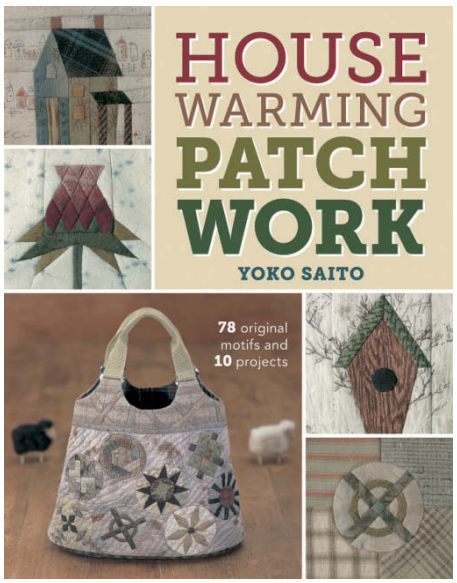


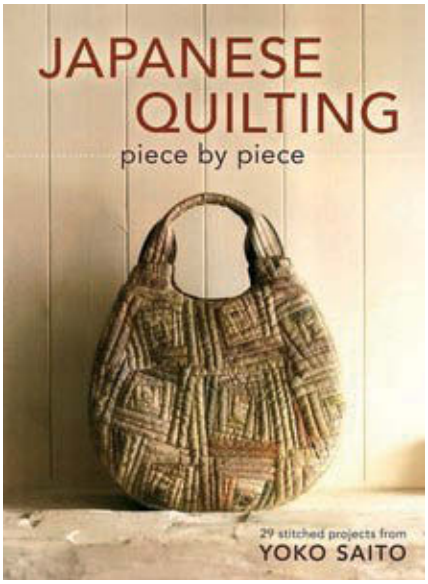
Pearl & Snow cushions

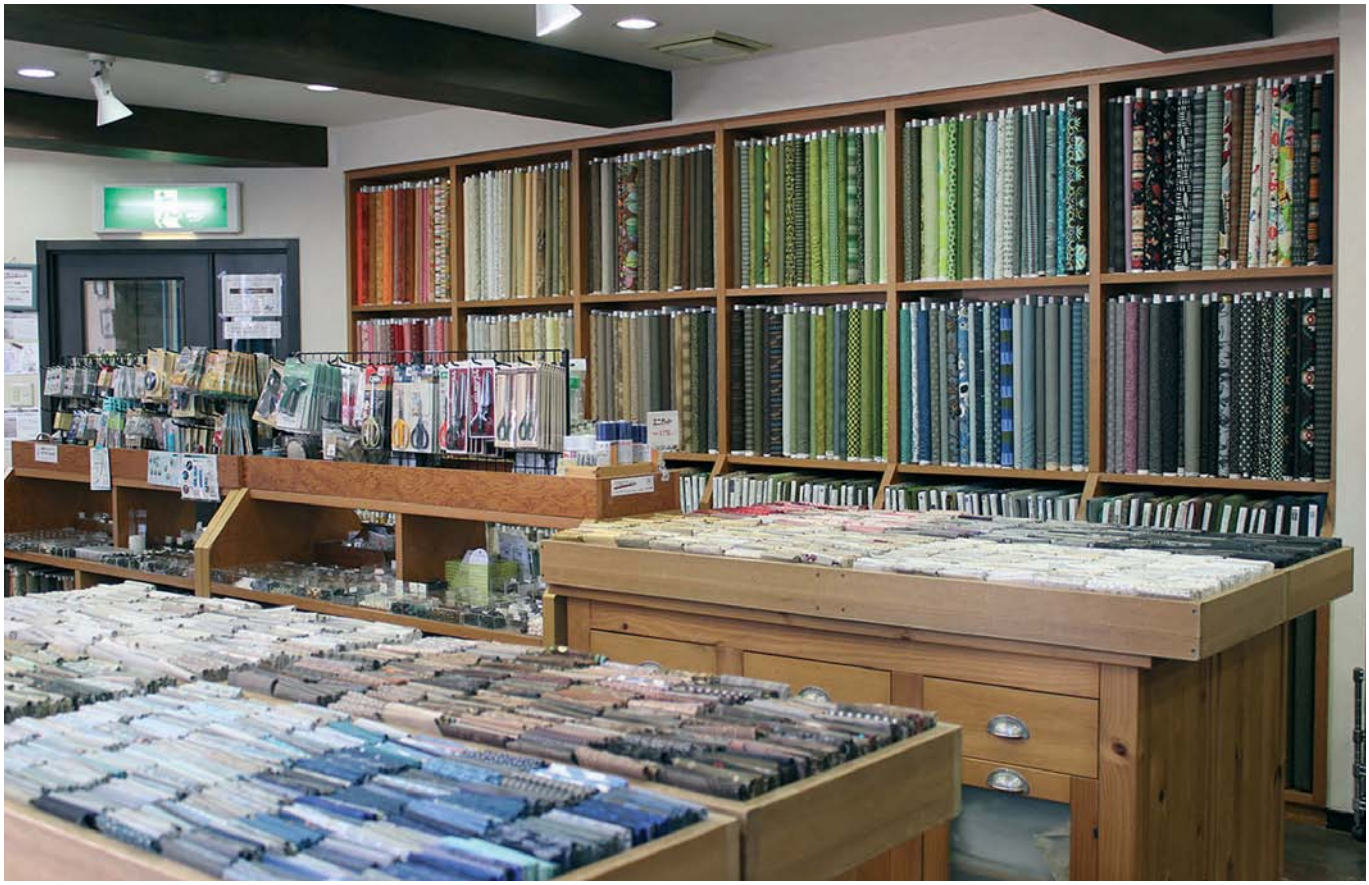
Yoko's career continues to grow and she now has over thirty years of experience in her craft. She is well known for her use of a taupe colour scheme in her work; natural and neutral shades ranging from brown, grey, beige, cream and linen. The look created is subtle and harmonious. Yoko explains to me, 'It may be true that the whole impression is what is called 'taupe', but when you actually look at it, you'll find that I often also use heavy colours.' Colour is obviously very important to Yoko, in her book 'Japanese Taupe Color Theory', she talks about building colour collections 'based upon a descriptive name and then pulling fabrics together that remind you of that word, digging deeper into the characteristics of the image you want to reflect'. She describes colour as being multi-sensory, how you need to consider what colours come to mind when you think of that word in terms of sound, smell and taste. I asked Yoko if there were particular colours that she 'loved' to use, she answers. 'As for colours I love, I don't use that expression. Even if you pick one colour, say grey, I have greys that I like and greys that I don't like.'

Café au lait Pooch and Handbag









Another notable aspect of Yoko's work is her intricacy and attention to detail. Her quilts are outstandingly beautiful and meticulously neat and well executed, but whilst she achieves this accuracy she also embraces the Japanese Wabi-sabi - concept of imperfection. Each colour, fabric and stitch is carefully chosen and perfectly placed but there is freeness to her work that creates a homely, friendly, naive - sometimes folk art feel. I asked Yoko how her designing process starts for her; 'I start with a rough picture. I then divide the design into sections and carefully make each section before finally putting them back together to make a whole. I don't make precise, detailed plans in advance.'

Yoko likes to use fine appliqué in her work. She favours this method as she can make pictures and 'draw with the fabric', her work often includes fine embroidery too.

So, what inspires this talented quilter? Yoko likes to visit museums and exhibitions and as her career takes her worldwide, so do the opportunities to see different places whilst she travels. Yoko is also a committed educator of her craft. She holds many workshops at her shop Quilt Party, she is a lecturer at the NHK Culture Center and her teaching also takes her around the globe.

Yoko designs her own fabric collection each year. She designs and creates the type of fabric that she would like to use in her own work and consequently her own fabric collections feature heavily in her work. The online shop is a cornucopia of quilting notions, kits, patterns, fabrics, threads – in fact everything that you could ever conceivably think of and I get the strong impression that her shop in Tokyo is the same. Yoko obviously has good business skills, she has a strong presence in social media; Pinterest and Facebook and her website is very informative with clear instruction for overseas buyers to her shop.

I asked Yoko what advice she could offer a new quilter, 'With regard to colour arrangements, I think you should pick one fabric that you want to use, and then choose different fabrics that match it, gradually expanding your collection and choices.'

I also asked Yoko if there was one quilting notion that she would recommend above all else. She answered 'It's hard to pick one - when you look at my books, you'll find that I have high standards with my tools and that I treat each of my tools with great care.'

So what is next for this talented quilter? Yoko is currently working on a new book that will be published this year. And for the future? 'I have an exhibition in Tokyo Dome and ideas and work for more new books.' I for one, can't wait. The more I find out about this quilter, the more intrigued I am and compelled to have a go at one of her patterns in my own Wabi-sabi fashion.

Thank you!

A special thank you to Ms Yoko Saito for kindly answering my questions, and to Yasutaka Masuda for translating her words into English.

When you are next in Japan visit Yoko Saito's shop, Quilt Party at Yubinbango272-0034 Ichikawa City, Chiba Prefecture Ichikawa 1-23-2 active Ichikawa (a 3 to 4-minute walk from JR Sobu Line Ichikawa Station). Phone 047-324-3277. Or alternatively visit her online shop; www.quilt.co.jp (Japanese) or shop.quilt.co.jp/en (English). You can also follow her work via her Facebook page www.facebook.com/quiltparty and on Pinterest.

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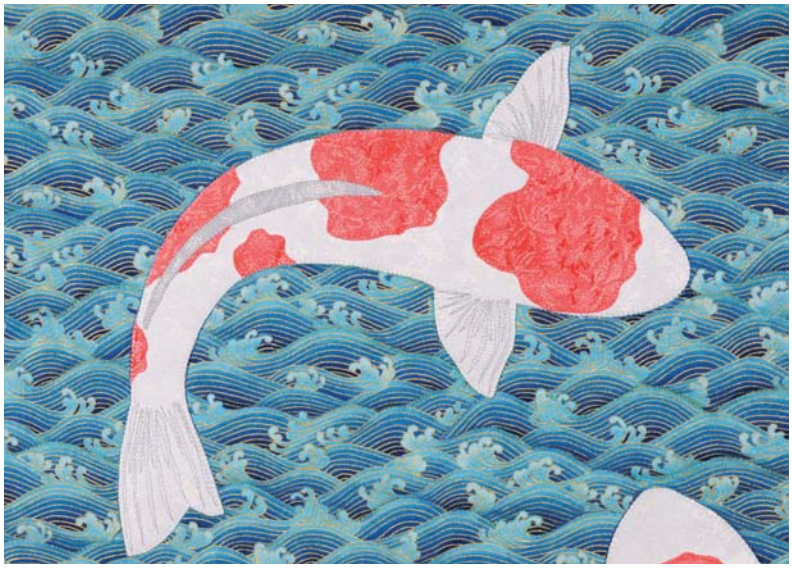


Tranquil Kõhaku

Fusible appliqué and piecing – Sue Cooke

Showcase your Japanese prints in this stylish wall hanging.

REQUIREMENTS

Size: 32" x 41"

- ¾m Blue Waves*
- 25cm Snow Fairy Frost
- Fat 1/8" Spice Fairy Frost
- Large scrap Twilight Fairy Frost
- 25cm Niwa Gold Cloud
- Fat ¼ or assorted Japanese scraps
- 1¼m Black Kimonos*
- 16" Square baking parchment
- ½m Fusible web e.g. Heat 'n' Bond
- ¾m Stitch 'n' Tear
- Matching threads for appliqué
- 36" x 46" Wadding
- 1¼m Backing

Note these fabrics are directional

Many thanks to Anne de Saint Hubert Interior Design for the use of their wonderful premises for the photography for this project.

For further details email annando@gmx.com or call 07786 516445

illust. 1. Appliqué stitching detail

illust. 2. Fin stitching detail

Cutting

Cut across width of fabric

1. From Blue Waves cut:
one, 20" x 29" rectangle. Cut along length of fabric if fabric is directional.

2. From Niwa Gold Cloud cut:
two, 2⅞" strips sub cut into:
twenty eight, 2⅞" squares. Cut each square in half along diagonal to make total of 56 triangles.

3. From Japanese scraps cut:
fourteen, 3½" squares. These squares can be fussy cut if wished but note squares will be on point in finished quilt.

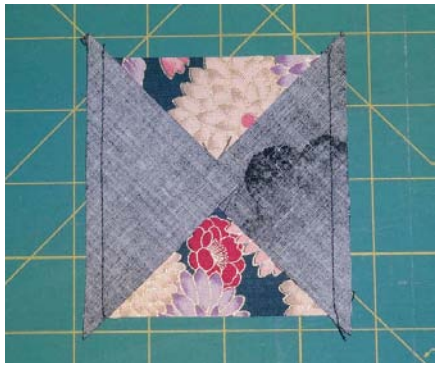
4. From Black Kimonos cut**:
two, 1½" x 29" strips – inner side borders,
two, 1½" x 22" strips – inner top and bottom borders,
two, 1½" x 39½" strips – outer side borders,
two, 1½" x 33" strips – outer top and bottom borders,
two, 4½" x 18" strips – top and bottom pieced borders,
two, 4½" x 14½" strips – side pieced borders,
five, 2¼" strips – binding

> **tip:** **Plan cutting carefully if using directional print for background.

Appliqué

1a. Trace Koi carp fish outlines and fish scale patches given full size on *Pattern Sheet* onto paper side of fusible web.

illust. 3. Square in square block



a. Add triangles to opposite sides of square

b. Trim ears and press open

c. Complete block

b. Note appliqué templates have been reversed for fusible appliqué.
c. Cut out roughly.
2a. Follow manufacturer's instructions and iron fish outline fusible web pieces to wrong side of Snow Fairy Frost and fish scale patches onto wrong side of Spice Fairy Frost.
b. Cut out on lines.
3a. Refer to quilt layout and position Spice fish scale pieces on fish.
b. When happy with arrangement, remove paper backings on fish scale pieces and fuse to Snow fish.

> **tip:** Use baking parchment to project ironing surface.

c. Grey Dorsal fins will be added later
4a. Take 20" x 29" Blue Waves background rectangle and position Koi carp on background.
b. Remove paper backings and fuse in place.
5a. Pin Stitch 'n' Tear to wrong side of rectangle.
b. Stitch around outline of fish with blanket or zigzag stitch and matching thread, illust. 1.
c. Stitch around fish scale patches with matching thread in similar manner.
6a. Trace dorsal fins given full size on *Pattern Sheet* onto paper side of fusible web, cut out roughly and iron to wrong side of Twilight Fairy Frost.
b. Cut out carefully on lines and position on backs of Koi carp.
c. Fuse in position and appliqué around edges as before.
7. Add stitching detail to fins and tails with matching thread, illust. 2.

illust. 4. Pieced border

a. Four-block strip

b. Match centres

illust. 5. Koi carp quilting detail

Quilting detail

8a. Gently remove Stitch 'n' Tear stabiliser from back of quilt.
b. Press quilt centre lightly and ensure it measures 20" x 29".

Piecing

Use ¼" seam allowance throughout

Inner border

1a. Take 1½" x 29" Black Kimonos strips and join to opposite sides of quilt centre.
b. Press seams away from quilt centre.
c. Add 1½" x 22" Black Kimonos strips to top and bottom edges of quilt centre in similar manner.

Pieced border

1. Take 3½" squares cut from Japanese scraps and decide which way round each one will go.

> **tip** Join triangles around sides of each square in same order as it makes it easier when joining them together.

2a. Take one, Niwa Gold Cloud triangle and fold triangle in half along its longest side.
b. Finger press small crease.
c. Fold one, 3½" square in half and finger press small crease in same way.
d. Join pieces together, aligning creases.
e. Add second triangle in similar manner to opposite side of square, illust. 3a.
f. Trim ears and press seams open, illust. 3b.
3. Add two further triangles to remaining two opposite sides to complete unit, illust. 3c.
4. Repeat with remaining 3½" squares to make total of fourteen, Square in a Square units which should measure 4½" square.
5a. Refer to quilt layout and arrange units around quilt centre.

Quilt layout

b. Join units into two vertical rows of four blocks and two horizontal rows of three blocks, illust. 4a.
c. Match centres of squares carefully, illust. 4b.
6a. Complete side pieced border strips by adding one, 4½" x 14½" Black Kimonos strip to either top or bottom of vertical four-block strips.
b. Add completed side pieced borders to opposite sides of quilt top.
7a. Complete top and bottom pieced border strips in similar manner by adding one, 4½" x 18" Black Kimonos strip to either left or right of horizontal three-block strips.
b. Add to top and bottom edges of quilt top.
8a. Complete quilt top by adding 1½" x 39½" Black Kimonos strips to opposite sides and 1½" x 33" Black Kimonos strips to top and bottom edges.
b. Press seams away from quilt centre.

Completion

1a. Make quilt sandwich with quilt top, wadding and backing.
b. Pin or baste layers.
2a. Quilt as desired.
b. If wished, use Koi carp template to create quilting template and quilt outline of fish in border, illust. 5.
3. Double bind edges with 2¼" Black Kimonos strips.
4. Add a hanging sleeve and add a label.

Enjoy!

Contact

Sue has a wide selection of Oriental fabrics suitable for this project. Contact her via her website www.cookesquilting.co.uk, by emailing sue@cookesquilting.co.uk or phoning 01384 636717.

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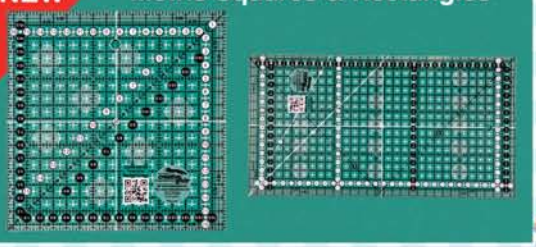

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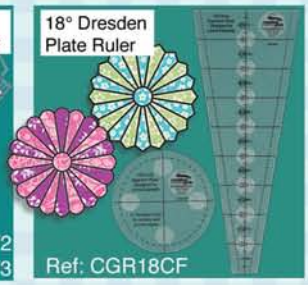
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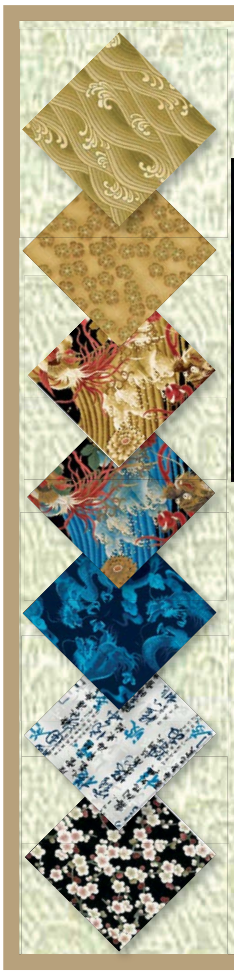

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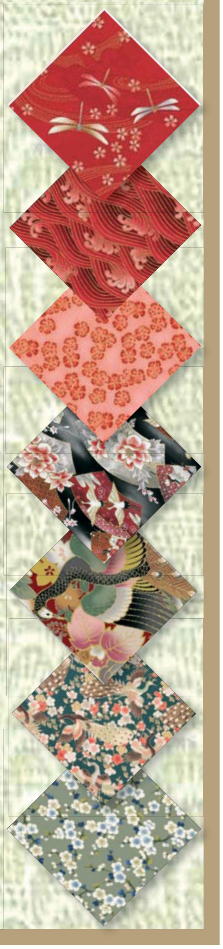

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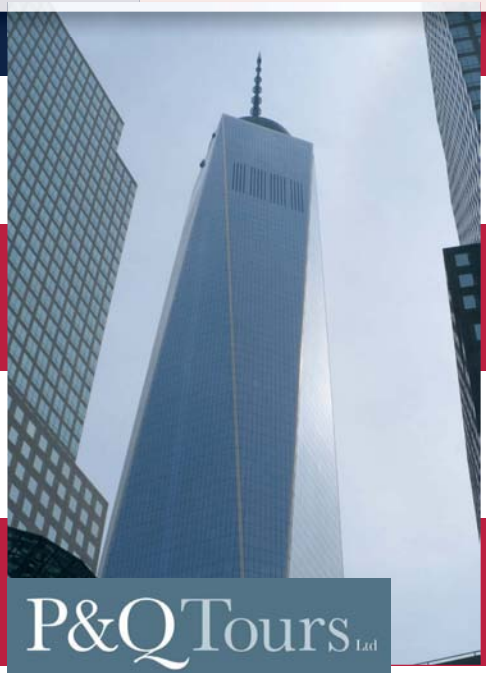
The winning quilt will be on display at the British Quilt and Stitch Village in 2016.



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- Visit to The City Quilter quilt shop
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In addition the competition prize winner will be presented with a unique bundle of 10 fat quarters of The City Quilter's exclusive New York inspired collection of fabrics.

*No alternatives offered unless one person wants to come on their own, in which case prize is based on a one person single room. It is the winners' responsibility to ensure they have valid passports (with at least six months validity after travel) and are legally entitled to enter the USA.

'Stars and Stripes Entry Form'

Securely attach a copy of this entry form to the back of your quilt.
Please write clearly.

Full name: .....

Address: .....

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Post code: .....

Telephone: .....

Email: .....

Name of entry (optional): .....

Please describe the inspiration and thinking behind your quilt (max. 30 words)

.....

.....

.....

Send your entry to:
'Stars and Stripes Competition, Patchwork and Quilting Magazine, Traplet Publications Ltd, Traplet House, Willow End Park, Blackmore Park Road, Malvern, WR13 6NN, UK to arrive by **31 July 2015**.

Please tick if you do not wish to receive any information, special offers and new releases in regard to ☐ Traplet or ☐ P&Q Tours. It is the policy of Traplet Publications not to sell on customers' details to third parties.

COMPETITION RULES

1. Only one entry per person.
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3. The finished size of your entry should be 30" square.
4. Entries must be accompanied by a completed entry form securely attached to the back of your quilt.
5. Entries must also be accompanied by appropriate return packaging and a cheque payable to Traplet Publications Ltd to cover return postage.
6. By entering the competition, the maker gives permission for their entry to be photographed and/or displayed for publicity purposes.
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8. Entries to arrive by 31 July 2015 and should be sent to 'Stars and Stripes Competition', Patchwork and Quilting Magazine,Traplet Publications Ltd, Traplet House, Willow End Park, Blackmore Park Road, Malvern, WR13 6NN, UK.
9. The judges' decision is final and no correspondence will be entered into regarding this competition.

☐ I have read, understand and agree to the rules of this competition.

Signed: .....

Date: .....

Let's Go Shopping in Japan – well Tokyo and Kyoto

with Judi Mendelssohn

There are of course, lots of possibilities for more in depth research and there are people far more qualified to write this, but in a way that's what I'm aiming for. For the traveller who is lucky enough to visit Tokyo and Kyoto, maybe on a tour or seeing friends or family, with limited amounts of time but anxious to find something related to their love of patchwork and quilting to remember their visit.

I have been fortunate enough to visit Japan a couple of times as one of my son's lives there and I've been with Japan Journeys on their Quilters' Tour to see the Tokyo International Quilt Festival and combined the two.

Spending a few days in Tokyo ahead of joining the group tour last year, one of my best finds was the Tokyo Craft Guide pdf ebook. Which for those that know, is a major event for me to choose online and internet information. This publication was compiled by a couple of friends living in Tokyo who needed/wanted to find materials and equipment for their love of crafts, but also knew that Tokyo for the visitor can be tricky to understand and negotiate.

Armed with this I found several places but the most important area it sent me to was Nippori Fabric Town. Having thrust my iPad at the taxi driver to explain where I wanted to go it was a tad disconcerting when he kept getting out his magnifying glass to see the map! Essentially Nippori is a street with shops large and small (even tiny), chock full of textiles. You can find furs, haberdashery, buttons and exotic fabrics. My son's partner had given me a delightful bag made of the binding strip they use to bind the tatami mats on the floor so I was really pleased to find a small shop selling rolls and rolls of the tape. Even more delighted when at the Tokyo Quilt Festival a few days later there was a demonstration on how to make them. Having bought several rolls of nine metres each, I am of course yet to make the bags themselves.

For quilters probably the biggest and best shop to find is Tomato. There are several branches of Tomato along the street but the largest is four or five stories high. On the lower floors you can find alarming amounts of discount fabrics although they are frequently polyester blends and you need cash. But as you go higher there

Upstairs at Tomato and just some very nice Japanese fat quarters

My bag made with tatami binding and the demonstration at the Quilt Festival

are areas with knits, silks, dress and furnishing fabrics and then on the top floors there is the patchwork section. Truthfully, it is expensive to buy fabric in Japan and a lot of it is imported from places like the United States and you could buy more reasonably here. But there are also some gorgeous fabrics you might not find outside Japan.

Most of my other shopping in Tokyo took place at the Quilt Festival, which is held in January each year. Perhaps a generalisation, but on the whole the traders who go (and there are hundreds) don't go with masses of bolts, and some Canadians in my group were disappointed. If you want fat quarters and small amounts of fabrics and notions to make bags there is probably no better place. I do not believe there is a bag pattern in the universe that hasn't been designed, adapted or made by the Japanese. Exquisite of course and tempting even if you never normally choose to make one.

The Tokyo Craft Guide also set me on the trail for a shop that sold buttons with five holes so when you stitch them the pattern created is a little star. Sadly, the shop I wanted was in the middle of moving and not open, but my friend Val found them in Okadaya, Shinjuku along with her brilliant find of titanium needles for hand sewing. Val had been looking for titanium needles in Houston when I travelled with her previously and she was rightly thrilled to find a shop assistant who took her written word, tapped it into her little pocket

Nomura Tailor House in Kyoto

Double sided fabrics bought in the sale

Misuyabari magic needle shop

dictionary/calculator thing and went straight to a drawer and pulled them out, much more reasonably priced than anywhere else.

In Kyoto we were pointed in the direction of their patchwork shop called Nomura Tailor House. To be honest there was nothing here that you couldn't find in most patchwork shops around the world. However, by chance on another day, Val and I happened to pass it when it was obviously the first day of their sale. Wow. All my comments about the orderliness of the Japanese and how they queue politely even for the subway went by the board. Elbows at dawn or what? Now Val and I are not small people and compared to many Japanese women we are giants but we didn't stand a chance. We did both spy a fabric we both liked in indigo with a cream design and the reverse colourway of cream with indigo. But there was only one of each and I had them in my hands first! When we returned to the hotel later we discovered that it's a reversible fabric so I'd bought two lots of the same thing. We laughed and laughed and ended up with both of us having a piece.

Kyoto also had the shop, which is perhaps for me one of the most magical and wonderful places I've ever been lucky enough to go into. Tucked away off a shopping arcade, down a tiny arcade, into a tiny courtyard with exquisite garden was a tiny wooden and glass structure in the corner. This housed Misuyabari, the oldest needle shop in Kyoto, having been there for over three hundred years. Packets of needles for every hand sewing project you could ever want to make in this lifetime and others, exquisite sewing boxes made in such a way that there is only one way to fit the lid on,

Shibori strips purchased at the Kyoto Shibori Museum

Some Japanese fat quarters

Sometimes you just have to look at shops other than for fabric!

Kitano Tenmangu Shrine market and my lovely vintage scraps.

minute scissors and snippers (I'm not sure how else to describe these small clippers). Pins with different heads all individually made. I bought one with a cat and one with a dog for a friend back home. Possibly the most expensive pins ever bought. They are so small that alongside them on the counter is a magnifying glass so you can inspect them to find the one you like the most. I decided to buy packets of needles for friends back home and also purchased carrying cases for them (a bit like a spectacle case but needle size). When we left the shop I took a deep breath and said, 'I think I may have just spent nearly a hundred pounds on needles in there!' However, every person who I have given them to has said they are quite simply the best hand sewing needles they have ever used.

Among the visits and adventures organised by Japan Journeys was a shibori workshop at the Kyoto Shibori Museum. This was one of the most entertaining afternoons ever, as some of us are seriously bad at anything dexterous. But downstairs even if you don't attend a workshop, they have a small shop selling a range of shibori scarves and items. Very expensive but very lovely. I feel yet again embarrassed that I have yet to make anything with the offcut strips of shibori fabrics I couldn't resist buying.

So these are just a few places you might want to find if you are lucky enough to go. And to be honest the Japanese are so brilliant in their craftsmanship that you could walk into a thousand shops and find something beautiful. My final shop was actually not on 'mainland' Japan but on the tiny Pacific island of Okinawa. Dan and I went for a weekend trip there before the group arrived and I discovered a shop completely decorated and only selling textile items such as scarves, placemats, bags and kimono all in the most extraordinary and stunning acid green colour. These bigata fabrics are dyed with the local sugar cane and it was a real treat to find.

Finally, not a shop but a market. In the grounds and surrounding streets of the Kitano Tenmangu Shrine, approximately 30 minutes from Kyoto city centre, there is a market that is held on the 25th of every month, regardless of what day of the week it falls on. This is not a market for the tourists but teeming with Japanese from far and wide to find anything any person could ever want to buy. But among the gems we found were kimono scraps and I managed to buy a pack of vintage indigo fabrics which one day will go into a quilt to treasure for ever. Actually I just like having the fabrics because they still fill me with good memories. And that is perhaps what this feature is for. I hope if you ever get the chance to go you might find one small shopping gem.

A delightful characteristic of the Japanese is their love of giving gifts and I was overwhelmed with their generosity. One of the people I met was the mother of a friend of my sons. To offset embarrassment at the gift giving just before I'd left for Japan I made lots of patchwork lavender bags with scraps of Liberty lawn. Although paltry in comparison to what she gave me, I returned the gesture by handing her a lavender bag. Her eyes absolutely filled up as she clasped it and with some frantic translations she told me that over thirty years ago she had made her only visit to England and the place she remembered most of all was Liberty in London. For me that sums up the power of cloth and it's importance in our memory bank of friendship and travels.

P & Q Tours Ltd are joining with Japan Journeys to run a tour to Japan next January. For more information visit www.pandqtours.co.uk

Little Oriental Village Miniature

Appliqué – Julia Gahagan

This delightful miniature quilt has been designed exclusively for P&Q by Julia who is a member of the Miniatures Group at the Quilters' Guild.

REQUIREMENTS

Size: 8" x 12"

- 5" x 9" Sky blue
- 6" x 7" White
- 2" x 4" White on white print
- 7" x 9" Beige
- 3" x 9" Pale blue
- Assorted scraps green, pink and black
- 8, Small buttons
- 9" x 13" Cream chiffon or soft net
- 9" x 13" Wadding
- 9" x 13" Backing
- 4" x 13" Binding
- Matching threads
- Fabric glue pen
- Spray starch – optional
- Brown permanent marker fabric pen

illust. 1. Tree detail

illust. 2. House detail

illust. 3. Blossom detail

illust. 4. Pagoda detail

illust. 5. Quilting detail

Cutting

1. From binding cut:
four, 1" x 13" strips.

Preparing background

> **tip:** Prepare fabrics by using spray starch. This will give them extra body and make smaller pieces easier to handle.

1a. Trace sky, mountain, hillside and sea templates given full size on *Pattern Sheet* onto sky blue, white, beige and pale blue fabrics respectively.

b. Cut each piece out on lines, adding scant seam allowance where pieces are overlapped by subsequent pieces.

2a. Place 9" x 13" wadding rectangle on work surface and position fabric pieces on wadding.

b. Work from top of mini quilt to bottom by placing sky piece first followed by mountain, hillside and finally water.

c. When happy with positions, pin fabrics in place with their edges overlapping as appropriate.

3a. Using straight stitch, machine along lines where pieces join.

b. Stitch along each seam two or three times to emphasize edges and secure threads on the back.

c. Stitch edges as follows:
white – around mountain
green – between mountain and hillside
blue – between hillside and water.

d. Refer to quilt layout and stitch an additional line of stitching in green on hillside.

Detail appliqué

1a. Freehand cut treetop shapes from green using pair of small sharp scissors.

b. Refer to quilt layout and arrange treetops on background, or position as desired.

c. When happy with position use small amount of fabric glue to stick pieces to background, illust. 1.

> **tip:** Fabric glue is very strong and only small amount is needed to hold pieces in place. Take care not to handle small cut pieces too much otherwise they will begin to fray at the edges.

2a. Draw tiny tree trunks using thin tipped brown fabric marker pen.
b. Cut thin strips of dark green for larger tree trunks.
3a. Cut assorted rectangles and shapes from pink and black scraps for little Oriental houses.
b. Glue pieces on background as before to create houses, illust. 2.
4. Make blossom tree and pagoda in similar manner and glue to water section, illust 3 and illust. 4.

> **tip:** Use tiny floral fabric is wished for blossom

5a. Trace mountain top given full size on *Pattern Sheet* onto white on white print and cut out on lines.
b. Glue in position on top of mountain.

Completion

1a. Take chiffon rectangle and lay it carefully over appliqué.
b. Secure chiffon with pins around outer edges and in few places across work.

> **tip:** Take care pinning chiffon as it can easily tear.

2. Lay work on top of backing fabric and pin layers together.
3a. Free machine quilt carefully around outline of houses and trees with small meander pattern to fill background, illust. 5.
b. Add detail stitching on trees for branches and some houses as desired.
c. There is no need to stitch every house or shape as pieces are secured in place by glue and chiffon.
4a. Trim edges of mini quilt using rotary cutter and ruler.
b. Ensure edges of wadding and backing are level with quilt top.
5a. Add one, 1" x 13" binding strip to top and bottom edges of mini quilt.
b. Single bind top and bottom edges.
c. Add remaining binding strips to opposite sides in similar manner.
6. Add small buttons onto houses as desired.

Quilt layout

Contact

Julia designs and sells miniature quilt patterns and kits. For more information visit her website www.homegrowntextiles.co.uk

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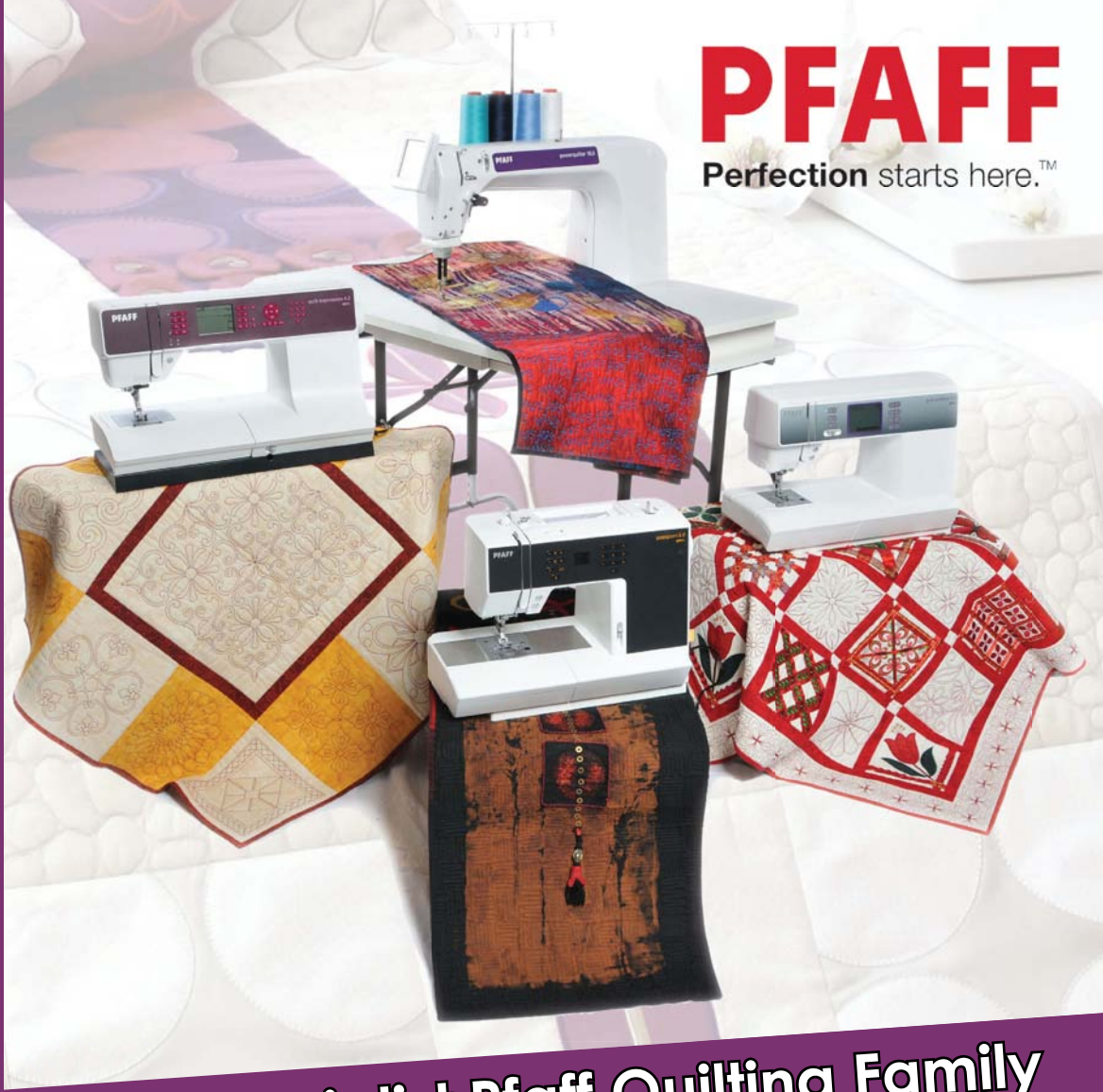

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Detail of the Maud Broadbent square from the Changi Quilt. Image courtesy of the British Red Cross Museum and Archives.

An Inspiration – the Changi Quilts

by Kath Garner

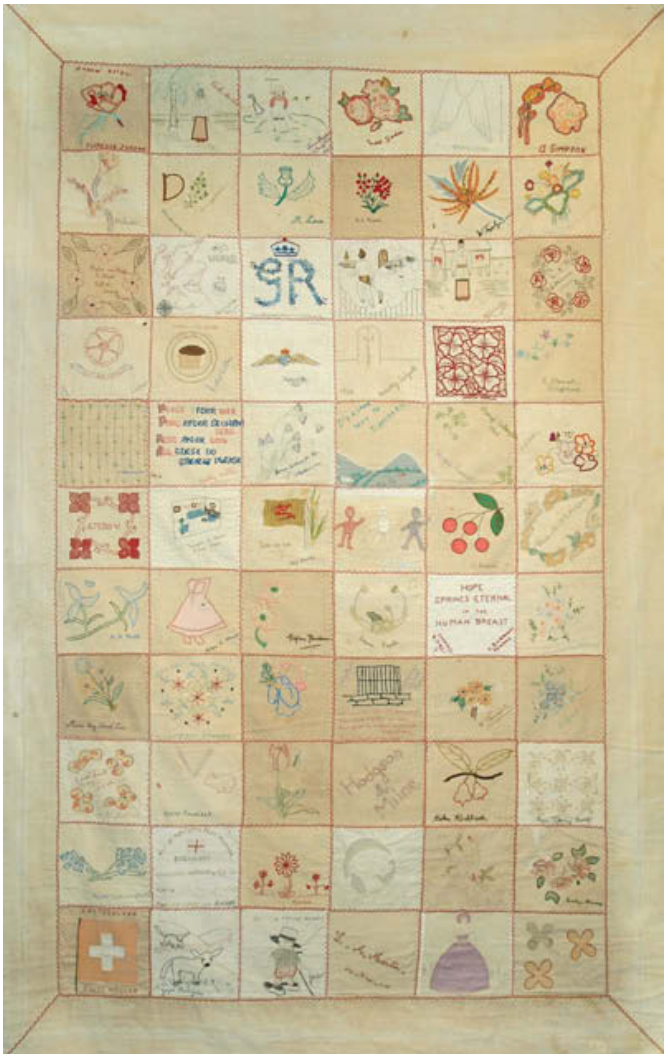
When Singapore surrendered to the Japanese army in 1942, the privileged life of the women captured came to an abrupt end. As wives of the British colonial administration of Malaya and Singapore they were used to a leisurely, relaxed lifestyle. Those who missed boarding a ship in time to escape the invading Japanese or had made the decision to remain in Singapore, were rounded up alongside teachers, missionaries and members of the medical profession and herded into Changi prison. Although predominantly British, those interned were a diverse group which included women from the Netherlands, Australia, New Zealand, Canada and the USA.

Although a relatively modern prison, (Changi had an efficient sewerage system including flushing toilets) conditions were harsh and quickly became unsanitary as the Japanese were unprepared for the vast numbers of prisoners. Food was basic; there were few, if any, medical supplies and a once glamorous life, became one of survival.

Amidst all the gloom and desperation of this unlikely setting, a feeling of camaraderie and courage began to emerge. Soon the women were pulling together and began to create three quilts of breath-taking beauty. Through the fear, uncertainty and harsh conditions endured each day, messages of hope, love and encouragement were carefully stitched, their aim being to provide comfort and inspiration to those left behind.

The idea for the Changi Quilts appears to have sprung from a smaller quilt stitched by a group of young girls. They belonged to the Changi Girl Guide Unit created by Elizabeth Ennis, a newly married nurse, who wanted to provide the girls incarcerated with inspiration and a sense of belonging and some routine to their lives. Elizabeth organised weekly meetings with activities to inform and occupy them - activities which included stitching their own badges. In appreciation of her guidance and motivation, the girls decided to make a surprise birthday present. Each would create a rosette with her name embroidered inside and these would be stitched together to form a patchwork coverlet.

Needles and threads were a particularly valuable commodity in the camp. Blunt needles were sharpened on stones, scraps of material were scavenged from throughout the camp and



The Changi Quilt. Image courtesy of the British Red Cross Museum and Archives.

Detail of the Elizabeth Burnham square from the Changi Quilt. Image courtesy of the British Red Cross Museum and Archives.

thread was unpicked from worn out clothes and reused. During this time group meetings were banned. Stitching the quilt was therefore a risky business and lookouts were posted to warn workers of the impending arrival of the Kempetai (the Japanese Military Police) who would have severely punished the girls had they been caught.

The Girl Guide quilt caught the attention of Ethel Mulvaney, a Canadian Red Cross representative, who realised that creating quilts could resolve several problems that existed within camp. A keen and skilled embroiderer, she believed that quilt making would relieve the relentless boredom that existed whilst also promoting morale. Secretly, she also began to think that a quilt might include hidden messages, alerting the outside world that the women had survived capture.

Following careful negotiations with the camp Commandant, Ethel gained permission to make quilts for wounded soldiers in Changi hospitals providing that she also created one for injured Japanese soldiers. Each single quilt would consist of 66 white cotton patches stitched together with red chain stitch. The 66 square white patches came from a variety of sources including bed sheets and old flour bags. Originally it was decided that the wives of soldiers would complete the squares, (these men had not been interned in Changi and would have no knowledge of their family's fate) however this was soon extended to all the women – an idea that was met with an eager and ready response.

The women were asked to embroider their names onto their square and to add 'something of themselves'. It is likely that during this period all the women would have been taught embroidery skills, whether they had an aptitude for it or not, but standards varied considerably from Mrs Mulvaney's exquisite skills, to more crude attempts such as a fabric flower applied with basic button hole stitch. Many women had brought threads, needles and patterns into Changi and as the quilts were created early in captivity, there was a reasonable amount of materials for them to work with.

Some squares show great originality representing dreams of home; others were copied from commercial patterns including images of Snow white and Pinocchio, two pre-war Disney feature cartoons. Many depicted personal messages although the original meanings have long since been lost and can only be guessed at. Pictures of children and toys might have referred to children within the camp, such as Mrs Uniake's patch on the Australian quilt showing 'Dungie and Dungetta,' the son and daughter imprisoned with her. A patch on the British Quilt shows a mother rabbit and her baby wearing a

This image, taken in September 1945, shows Mrs Elizabeth M.Uniake (sitting on the right), a civilian internee from Singapore, talking with Lieutenant Pauline Leggo at the Australian Women's Army Service Barracks on arrival in Darwin. Mrs Uniake was a sister masseuse at Singapore General Hospital and was in Changi jail for approximately two years. Originally from New Zealand, she created a square on the Australian quilt showing a picture that represented her son and daughter captured with her. Image kindly permitted for use by the Australian War Memorial.

blue collar, indicating the birth of a son in the camp. Further patches show Judy, the prison pet terrier dog, images of the prison and comments indicating the stitcher's thoughts. Some showed signs of desperation such as the patch imploring 'How long, dear Lord, how long?', whilst others grasped the opportunity to make patriotic and encouraging statements for those still fighting the war.

By comparison, the Japanese quilt is relatively simple reflecting little of the stitchers' personalities and concentrating instead on traditional Japanese images, guaranteed to appeal to their captors and not cause offence. Floral motifs, the rising sun, bridges and the Japanese tea ceremony are all depicted, alongside the traditional Japanese greeting 'Banzai'. Many of the signatures are duplicates of those on the British and Australian quilts, perhaps indicating that volunteers for completing this quilt were less forthcoming. It is however, due to these pleasant and innocuous representations of Japan that the prison authorities agreed to the other two quilts, thus giving the women the opportunity they had hoped for to create their messages.

Some regulations were inevitably imposed by the Japanese authorities. Symbols showing thumbs up or V for Victory signs were banned, as was the use of the word jail although the alternative spelling of gaol was permitted, its true meaning perhaps not recognised by their captors. Once completed, each patch was checked by Mrs Mulvaney and her helpers to ensure that no offence could be taken which might prevent the quilts from being released to the outside world. Anything deemed unsuitable, such as the word prison, was carefully unstitched (clearly seen on two squares of the Australian quilt).

The squares were then machine stitched together and over-embroidered with red chain stitch before a label was attached indicating their origin and where they were to be given at the cessation of war. The label on the reverse of the Australian Quilt states, 'Presented by the women of Changi International Camp 1942 to the wounded Australian soldiers with our sympathy for their suffering. It is our wish that on the cessation of hostilities that the quilt be presented to the Australian Red Cross Society. It is advisable to dry clean this quilt.'

It is doubtful that the quilts were ever actually used for the wounded but having been given to the Military Hospitals at Changi Barracks they did provide a record of the women captured; news that quickly spread through the hospital and beyond. Some 15 months after the quilts had been released from Changi, Captain Jack Ennis, the British husband of guide leader Elizabeth, was shown one. On seeing a square depicting an ocean liner with the words Homeward Bound and signed M E Ennis, he was said to gasp, 'Is that Elizabeth?' It was the first indication he had received that his wife was alive. In autumn 1945, they were finally reunited and made their journey home by boat, just as Elizabeth had dreamed when she had stitched her square.

The making of the quilts was a carefully considered and co-ordinated activity by Ethel Mulvaney. It is through her strength of character, patience and tactful negotiating skills that these beautiful quilts were created, providing a record of the women captured and their lives in Changi without causing suspicion from their Japanese captors. Her inspired thinking meant simple messages could be passed beyond the wires, providing hope and consolation for those outside whilst improving the morale of those inside. Coincidentally, they had also created a permanent reminder of the dark hours of captivity during an important period in history.

Following the cessation of war, the Australian and Japanese quilts were passed to an Australian officer at Kranji hospital, who in turn presented the Australian quilt to the Red Cross as requested. The Japanese quilt was given to his wife who later donated it to the Australian War Memorial in Canberra. The British Quilt was given to the British Red Cross.

The Changi quilts were a means of recording and communicating the very personal battles experienced by a group of women in dire circumstances; their battle for survival and their messages of hope during the darkest of times. They remain an incredible and beautiful record of a difficult time. Without them, the story of the Changi women might never have been fully told.

For further information and images of the Changi Quilt visit the British Red Cross website www.redcross.org.uk and search their Museum and Archive section.

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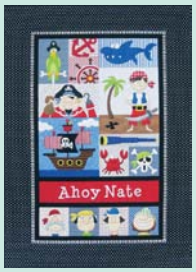

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Japanese Delight

Curved piecing – Sheilah Daughtree

Continuing our Oriental theme, we revisit this delightful cushion which showcases Japanese fabrics.

REQUIREMENTS

Size: 20" square

- 16, 5" Squares oriental prints*
- 16, 5" Squares assorted solid or textured prints*
- 65cm Solid black
- 25cm Lilac or matching print
- 20" Square muslin or thin cotton
- 20" Square wadding
- Template plastic
- 16" Cushion pad

**If you can find them, charm packs are ideal for these.*

Many thanks to Anne de Saint Hubert Interior Design for the use of their wonderful premises for the photography for this project.

For further details email annando@gmx.com or call 07786 516445

illust. 1. Piecing curved units

a. Pin at regular intervals

b. Stitch from arc side

c. Complete unit

Cutting

Cut across width of fabric

1. From black cut:
one, 12½" strip sub cut into:
two, 12½" x 21" rectangles – cushion back,
eight, 1¼" strips sub cut into:
eight, 1¼" x 24" strips.
2. From lilac or matching print cut:
four, 1¼" strips sub cut into:
four, 1¼" x 24" strips.

Piecing

Use ¼" seam allowance throughout

1a. Trace templates A and B given full size on *Pattern Sheet* onto template plastic.

illust. 2. Centre units

b. Ensure centre point is marked on each template.
c. Cut out carefully on lines.
2a. Draw around template A on wrong side of 5" solid or textured print squares.
b. Cut out on lines.
3. Make sixteen of template B in similar manner by drawing around template B on wrong side of 5" oriental squares.
4. Arrange template A and B pieces into pairs.
5a. Take one pair of pieces and place fabrics right sides together.
b. Pin pieces together at centre point marks and at each end of curve.
c. Ease fabric into the curve and pin at regular intervals, illust. 1a.

> **tip:** The more pins the merrier when sewing curved seams!

6a. Slowly stitch along curved edge from arc side to ensure a smooth curve, illust. 1b.
b. Remove pins, open out and press seam away from curve.
c. Unit should measure 4½" square, illust. 1c.
7. Repeat with each pair of fabric A and B pieces to make sixteen units in total.

illust. 3. Corner detail

Assembly

Cushion centre
1a. Refer to cushion front and arrange units into four rows of four units.
b. Ensure centre four units are a focal point, illust. 2.
2a. Join units together in rows.
b. Press seams for alternate rows in opposite directions.

Cushion front

3. Join rows together to complete cushion centre which should measure 16½" square.

Borders

1a. Take two, 1¼" x 24" black strips and join strips to opposite sides of one, 1¼" x 24" lilac strip.
b. Press seams towards black.
2. Repeat with remaining strips to make four border strips in total.
3a. Take one pieced border strip and fold strip in half along its length to find centre.
b. Pin strip to one side of cushion centre, ensuring strip is centred on side of cushion.
c. Join strip to cushion centre. Start and stop stitching ¼" from each corner.
d. Add remaining three border strips in similar manner.
4. Mitre corners, illust. 3.

Completion

1a. Make quilt sandwich with cushion front, 20" wadding square and 20" muslin square.
b. Pin or baste layers.
2. Quilt in the ditch along curved seams, or as desired.
3. Take 12½" x 20" black triangles and fold and stitch double hem along one long edge of each rectangle.
4a. Place cushion front right side up on work surface.
b. Place one hemmed black rectangle on top, right side down and aligning raw edges at sides and top. Hemmed edge should be towards centre of cushion.
c. Add second black rectangle in similar manner, aligning raw edges at sides and bottom edge.
d. Hemmed edges should overlap by several inches at centre.
e. Pin all four sides and stitch all around outside edge.
5a. Clip corners and turn right side out.
b. Quilt in the ditch in seams of border strips, stitching through all layers, to create faux edge.
c. Insert cushion pad.

Enjoy!

This project first appeared in the September 2007 issue 164. Sheilah has been a regular contributor to P&Q over the years both of projects as well as historical features.

Elaine Hammond

1954 – 2015

It is with great sadness that we learned of the death of Elaine Hammond.

Elaine was of course one of the original Editors along with Dianne Huck, who sadly also passed away in 2013. It seems only yesterday that the two ladies came to my office in Malvern with the idea of starting a patchwork & quilting magazine and were so persuasive that we launched *British Patchwork & Quilting* under their editorship and it became the great success that it is today.

It was always a great pleasure to work with such a talented lady who so enjoyed the role working with the magazine and with the readers and contributors who we came to look on as friends.

Tony Stephenson
Director, Traplet Publications

I started making patchwork quilts in the early 1980s and joined the Quilters' Guild shortly afterwards. When I learned that Elaine Hammond and Dianne Huck, founder members of the Malvern Quilters (a local group) were planning to start the first *British Patchwork and Quilting* magazine I got in touch with them, sending a photo of one of my quilts. I was surprised and delighted to receive a letter back asking for an article explaining how it was made. This was the beginning of a long association and firm friendship with Elaine and Dianne. The exhibition they first staged at the Three Counties Showground in Malvern; 'Quilts UK' was another welcome annual event.

Every year from then on I was involved with the show as an exhibitor, steward and demonstrator. Elaine and Dianne created a special event with a true family atmosphere: many visitors who came commented on it as the 'friendly show'. Since then the world of patchwork and quilting has expanded and moved on but we quilters owe a great debt to Elaine and Dianne for their courage as innovators. I am both proud and grateful to have known them both.

Katharine Guerrier
Author and teacher of patchwork and quilting

Elaine was one of the early pioneers in the revival of patchwork and quilting in this country. Her enthusiasm for the craft led her into a joint venture with Dianne Huck, which culminated in the creation of the *British Patchwork & Quilting Magazine* in 1985 and later Quilts UK, a major international quilt show held annually in Malvern Worcestershire. Her early patchwork and quilting books were eagerly sought after, giving practical and clear advice for new devotees. Her 'Absolute Beginners' Guide to Patchwork, Quilting and Appliqué', published by David &Charles, is still in print today. She had a unique eye for design and colour and loved to quilt as well as piece. She pursued these passions for much of her life and continued to participate in them as long as possible. Her quilts, designs and her writings have been, and continue to be, enjoyed around the world and gave her great pleasure and joy. Although Elaine's health was not always good it wasn't until 1998 that she reluctantly relinquished the joint editorship of the magazine with Di Huck and later Quilts UK.

Elaine was born in 1954 in Sigford, a small hamlet in Devon. She spent her early years with her family abroad and upon her return in her late teens settled in Hereford where she met her husband Rob. There were married in 1975 and moved to Yorkshire and later Merseyside where their daughter Laura was born. They finally settled in Malvern where their second daughter Briony was born in 1986. It was here that she joined Malvern Quilters and where she first met Di Huck. The support of her family was paramount in Elaine's life. Her husband Rob was always ready to help and support new ventures, as were the children as they grew up. The whole family, as well as her many friends, was roped in at various times to help package magazines, proof read an article, test-run a design or help out with organizational duties at Quilts UK!

Elaine unquestionably made a great contribution to the early beginnings of our quilting world and touched many lives, both directly and indirectly through *British Patchwork & Quilting Magazine*, her teaching and her books. Elaine's death on the 21st January resulted from a long illness which she had battled bravely and bore with fortitude. She will be sadly missed but fondly remembered by all those that knew her.

Sheilah Daughtree
Regular contributor and historian

Elaine Hammond, together with Di Huck, drove the quilt making revival in this country into top gear when they launched Quilts UK at Malvern and *British Patchwork & Quilting* magazine. Elaine's dedication to passing on skills and 'spreading the word' through her writing and books and her enthusiasm for encouraging quilters to exhibit their work, inspired generations to stitch. Along with Di and their supportive families, Elaine displayed vision and courage; a true entrepreneur whose contribution to British quilt making cannot be underestimated.

Vivien Finch
President, Quilters' Guild of the British Isles

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Heart Song

Part 2: Pieced appliqué - Leslie Harwood

Most rings or wreaths of hearts have the bottoms of the hearts pointing towards the centre. In this second part of our new block of the month series an asymmetric heart means the hearts can be arranged in this ring, where the outside half of each heart larger than the inside half.

REQUIREMENTS

Size: 33" x 42" excluding piano key border **Block 2: 12" square**

For heart blocks:

- Assorted red, black and black and white scraps – blocks
- 1½m Background*
- 1½m Wadding 45" wide
- 1½m Backing
- ½m Sashing – front and back
- ½m Binding

For block 2:

- 1½" x 30" Red
- 1½" x 30" Black
- Template plastic
- 2½" x 30" Fusible web e.g. Bondaweb

*Background can be one fabric or assorted fat quarters.

Many thanks to Eckington Manor for the use of their lovely premises for the photography for this project.

For more information on their accommodation, please visit their website www.eckingtonmanor.co.uk

Quilt layout

Cutting

Cut across width of fabric

1. Refer to cutting diagram and cut background, wadding and backing each into:

two, 13" strips sub cut into:
five, 13" squares,
one, 7" x 13" rectangle,
one, 4" x 13" rectangle,
one, 17" strip sub cut into:
one, 10" square,
one, 7" x 10" rectangle,
one, 7" x 13" rectangle,
one, 4" x 7" rectangle,
one, 16" square,
one, 4" x 13" rectangle,
two, 7" squares.

tip: Do not trim blocks until all have been made

Block 2 - Ring of Appliquéd Hearts block

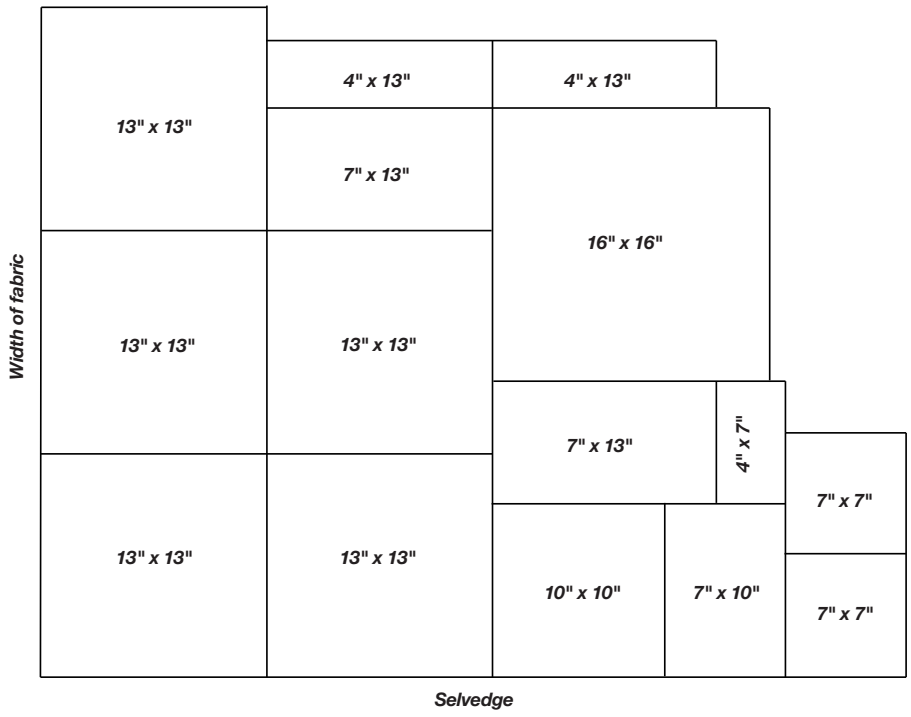
Use ¼" seam allowance throughout

1a. Trace circle template given full size on *Pattern Sheet* onto paper.
b. Ensure division marks are marked around outside edge of circle.
c. Cut out circle on line.
2a. Take one, 13" background square and fold square in half twice to find centre.
b. Centre traced paper circle on background square.
c. Pin in position.
d. Lightly mark twelve dots on fabric at division marks on outer edge of circle.
e. Remove paper circle.
3a. Take 1½" x 30" red and black strips and join strips together along their length.
b. Use slightly shorter stitch length than usual.
c. Press seam open.
4. Following manufacturer's instructions, iron fusible web strip to wrong side of joined red and black strips.
5a. Trace asymmetrical heart, including centre line, given full size on *Pattern Sheet* onto template plastic.
b. Cut out carefully on outside edge.
6a. Turn heart template over and aligning centre line with seam line of joined strips, draw around heart template twelve times on paper side of fusible web.
b. Cut out hearts on outside edge.
7a. Arrange hearts around circle drawn on background square using dots marked earlier as placement guide.
b. When happy with position of hearts, remove paper backings and fuse hearts in place.
8. Appliqué hearts with blanket or satin stitch, or as desired.

Quilting

1a. Make quilt sandwich with appliquéd block and 13" wadding and backing squares.

Cutting diagram



illust. 1. Stitching detail

b. Pin or baste layers.
2a. Quilt as desired.
b. Add asymmetric heart at centre with buttonhole stitch if wished, illust. 1.

3. Block will be trimmed to size in final part.

Next month we will make the 9-Patch Heart and Split Heart blocks.

Contact

To contact Leslie, email jhl99@aol.com. If you have specific queries with this block of the month quilt, add 'Heart Song' in the subject line.

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JAPAN Journeys

Sashiko in Sakata

by Susan Briscoe

In May 2014, Japanese quilters from Yuza Sashiko Guild showed their work alongside sashiko samplers from the Scottish Loch Lomond Sashiko Guild in an exhibition as part of the Loch Lomond Quilt Show. So when the Japanese guild asked sashiko fan Susan Briscoe to bring the Scottish quilts to Japan for an exhibition in September - it was too good an opportunity to miss. Susan travelled to Japan to take quilts from Scotland to a special exhibition at the historic Sanno Club in Sakata city, Yamagata Prefecture, Japan and then returned in January 2015 to bring them back home again.

The Yuza Sashiko Guild was set up by my friends in Yuza-machi, Yamagata Prefecture, after their visit to the first Festival of Quilts at the NEC, Birmingham, in 2003. Anyone who attended that show probably remembers meeting members of Peaceful Hearts Quilt Group in their exhibition space, where they showed antique and vintage sashiko alongside their own, more innovative pieces. Group members often wore colourful cotton yukata kimono to the exhibition, where they had a rolling 'make and take' session, and wowed quilters at the evening events with their beautiful formal kimono ensembles as well as their stitching skills. Reiko Domon, leader of Peaceful Hearts and sashiko teacher Chie Ikeda along with other members decided to form a group dedicated to sashiko after that trip. Their aims were to spread the knowledge of local sashiko stitching patterns (many unique to their town), encourage more people to learn sashiko and find new uses for this traditional farmers' stitching technique in the modern world - usually combining their sashiko traditions innovatively with patchwork and quilting. The group has since had many exhibitions in Japan and the UK, including visiting the Great Northern Quilt Show at Harrogate in 2010. First Chie and then Reiko were responsible for encouraging my love of sashiko, which I have been stitching for fourteen years to their thirty plus. During the last ten years, we have often sent quilts to be shown in each other's home country, starting an international exchange of ideas that I hope will continue for many years. I'm happy that I have been able to share the beautiful traditional stitching of my former Japanese 'hometown' (where I was the Jet Programme assistant English teacher) with so many people outside Japan.

Loch Lomond Sashiko Guild has been going for a little more than a year and includes the 'graduates' of my monthly sashiko course at The Studio, Loch Lomond. I was delighted when Ruth Higham, one of the quilters behind both The Studio and the Loch Lomond

Visitors at the exhibition.

My large sashiko sampler from 'The Ultimate Sashiko Sourcebook' (bottom left) trailed onto the tatami mat floor. The 'display panels' are folding tables. Some of the Loch Lomond samplers are on sloping boards on the stage.

The soft light along the sides of the room was diffused by the shoji screens, which almost look like a patchwork themselves. The samplers on the display boards are from Loch Lomond Sashiko Guild, with Yuza Sashiko Guild quilts behind.

Quilt Show, first invited me to teach there. The course gave me for the first time, the scope to teach the traditional hitomezashi (one stitch sashiko) patterns from Yuza-machi and the Shonai region of Yamagata in much more depth than the day workshops I usually do for quilt groups. I devised a sashiko sampler plan based on those made by the Yuza guild, mixing 9" and 4½" panels that could be arranged however our quilters wished. We planned to show the finished samplers at the final Loch Lomond Quilt Show in May 2014 and Ruth invited Yuza Sashiko Guild to attend and exhibit too.

The logistics of taking quilts around the world can be complicated and we thought that the best way to bring their quilts was as extra baggage prior to the Loch Lomond Quilt Show. So I visited Yuza-machi in April 2014 to bring them over. Booked in advance, an extra 23kg bag is the cheapest and safest way for the quilts to travel and it meant that the exhibition could be hung before Yuza Sashiko Guild members travelled to Scotland. When Reiko invited our quilters to exhibit at their group exhibition at the Sanno Club, it seemed logical to take our Scottish quilts to Japan the same way. Wrapping the quilts one inside the other in a large suitcase minimized creases, so they would arrive fresh and ready to hang. We had nine sampler quilts from our group, plus the large sashiko sampler I made for my first sashiko book. I travelled with my cousin's art student daughter, Emily, and we timed our arrival in Japan so the quilts would be there for hanging in the exhibition, whilst we did a little sightseeing further north in Hirosaki, searching out Kogin (another style of sashiko). Luckily, Japan has an excellent 'takkyubin' package delivery service with depots at Narita Airport and this favourite method used by all Japanese tourists to forward their luggage became the way we could send a very large suitcase packed with quilts and presents ahead of us.

As we had done in Scotland, the exhibition would already be up and so before we arrived in Sakata we had a lovely surprise when we saw the show featured on the local evening news. Reiko and the group have done so much to publicise and popularise Yuza Sashiko as a regional technique and the news feature started with the quilts from Scotland. I was instantly impressed with the display. The Sanno Club is a Meiji (Victorian) era restaurant building in the port district of Sakata, where guests were entertained by the local geisha. It retains the rich wood panelling and large rooms typical of such buildings, with stunning architectural details, and one of its claims to fame was as a haunt of the early twentieth century Japanese artist Yumeji Takehisa. The building made a stunning backdrop for our quilts, very different to anything I had seen in the UK. I was particularly impressed with the sloping wooden 'display panels' which turned out to be Gopak-type folding tables with the legs at one end folded down – a very clever display idea. Some of our quilts were displayed on a stage where the geisha would have danced in more formal performances.

Ruth Higham's sampler, with sashiko stitched in circles is on the far right, with two more Loch Lomond samplers on the sloping display panels. The other two large quilts are by Chie Ikeda.

Antique sashiko sorihiki happi (sledge hauling waistcoats). These are the kind of garments that were traditionally decorated with the densehitomezashi (one stitch sashiko) technique, which can look a little like blackwork, in white on indigo.

The secret of the sashiko ball is an exercise ball inside, as explained by Reiko Domon.

Kyoko Abe with 'Time and Again', a quilt I made from kimono scraps and batiks. It was the first time she had seen it, although she sent me the fabrics in the mid 1990s.

Yuza Sashiko Guild member - Keiko Ishikawa at the entrance to the Sanno Club.

We arrived in Sakata a few days after our initial arrival in Japan when we'd just about got over our jet lag. My initial impression was of a lot of visitors and numbers increased during the three weeks the exhibition was open. The Loch Lomond Sashiko Guild's samplers held their own alongside work by Yuza Sashiko Guild members who are at all levels of stitching skill, from relative beginner to expert and I was surprised to see that we had to point out which were the Japanese works and which were the Scottish ones. We put in an appearance at the exhibition most days but also packed in a lot of sightseeing, as it was Emily's first trip to Japan. In addition to the Loch Lomond samplers, a couple of my other quilts were already in Japan, including 'Time and Again', which includes many kimono scraps given to me in the 1990s by a friend in Yuza-machi. Kyoko and I had lost touch through various house moves and life changes but she came to the exhibition, saw my quilt for the first time and recognised all those kimono fabrics she had given to me over two decades ago.

We couldn't stay until the end of the exhibition, as I needed to return for the Scottish Quilt Championships at the end of September. After we came back, Reiko announced that she had entered our quilts into the Japan Handcraft Teachers' Association's exhibition at the Tokyo Metropolitan Art Museum. We were thrilled, but that led to yet another exhibition in Japan at the Otsuma Women's University's New Gallery in Tokyo, which finished in early January. It was wonderful for us not only to have our work shown in Sakata, but also in the capital city. I am writing this after my first night back in Tokyo and will be collecting the quilts in a few days' time and bringing them back home after their travels. They, as have we, have certainly had some adventures in Japan!

Sashiko and bears - why not? Some of Yuza Sashiko Guild's tribe of teddies were popular at the Loch Lomond Quilt Show and they were out in force at the Sanno Club. Each bear is densely stitched in sashiko and has its own personality.

The massive gable roof at the Sanno Club, with charming fan shaped and circular windows.

For more information about Susan, her sashiko and quilting workshops and talks, visit her website www.susanbriscoe.co.uk. You can also follow her blog at www.susanbriscoe.blogspot.co.uk.

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Book Reviews

Giveaways
For details of how to enter this month's giveaways, turn to page 80. Closing date for reader offers, unless otherwise stated, **31st March 2015**

Yoko Saito's Japanese Taupe Color Theory

Yoko Saito © 2013

Yoko Saito defines taupe as a range of brown grey hues. Her browns are tea-shades from milky tea to dark steeped tea and include reddish shades, soft pinks and oranges. The soft grey palette includes soft blues and greens.
She starts her selection with homespun fabrics, where the threads have been dyed separately, before being woven together. To demonstrate her theories there are photos of twenty sample blocks.
Twenty six bags follow with explanations about their colour range. The techniques for making the bags and other small items, are given as diagrams with written instructions plus a printed sheet of patterns.
This is an outstanding book, it requires careful study.

It is my Book of the Month.

Stitch Publications LLC, 146 pages
ISBN 978-0-9859746-4-0
RRP: US $37.95

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READER OFFER:
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Modern Sashiko

© 2013 Silke Bosbach

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Traditional Sashiko has single stitches in a linear grid, the stitches do not cross and the stitch length is always consistent. There are a few small bags and scarves decorated in this traditional way. Then modern adaptations are introduced with coloured threads and new fabrics e.g. organza and felt.
Beads are placed underneath the fabrics and held on the surface with threads wrapped around them. Layers of felt and knitted wool are sewn together with stitching in Sashiko patterns and small areas cut away.
This is an interesting approach to an old technique.

Search Press, 64 pages
ISBN 978-1-78221-061-0
RRP: £8.99

READER OFFER:
Buy Modern Sashiko for £8.99 with FREE P&P in the UK. To order a copy visit www.searchpress.com.

Patchwork Please

Ayumi Takahashi © 2013

This is a practical book of modern designs, full of useful tips, which would be suitable for a beginner. They are small objects suitable for presents.
The instructions for foundation piecing recommend attaching the first piece in place with glue. Many items use spray on adhesive for sandwiching the layers.
There is a draw string bag, lined with waterproof fabric, to load and carry food home from the shops. An iPad cover is lined with flannel to prevent the screen being scratched and has a fleece lined pocket for the charger.

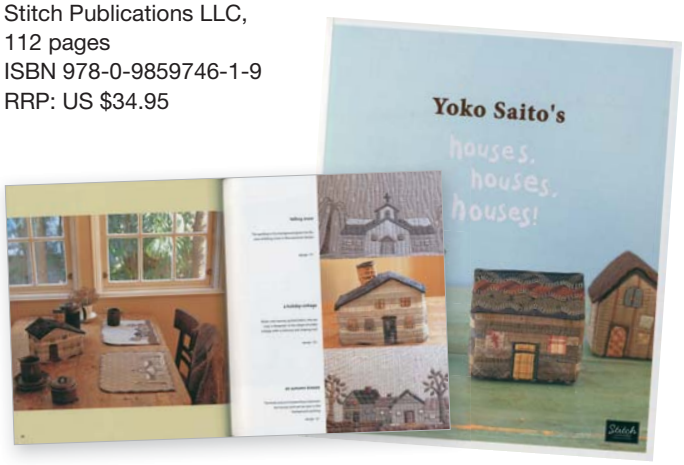
Interweave Press LLC
144 pages
ISBN 978-1-59668-599-4
RRP: £22.95

Yoko Saito's houses, houses, houses

Yoko Saito © 2005

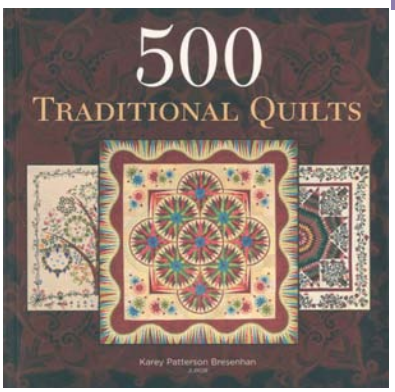
A wonderful collection of bags, quilts and 3D houses in soft shades of taupe and grey. There is a warning these projects are only suitable for intermediate and advanced quilters.
There are detailed photos of each technique at every stage, all done by hand.
The quilts have rows of different houses, given in 'Block of the Month' instalments. The small free standing houses have quilted walls and are filled with polyester.
The templates are printed the correct size on separate sheets.
The print is very small and the imperial measurements, which include fractions, are printed in brackets.

Stitch Publications LLC,
112 pages
ISBN 978-0-9859746-1-9
RRP: US $34.95



500 Traditional Quilts

Karey Patterson Bresenhan
Lark © 2014



This is a feast for the eyes, 500 quilts all photographed in brilliant colour.
It is an international collection. mainly quilts from the U.S.A. but four British quilters, Sandie Lush, Liz Jones, Susan Atkinson and Hilary Gooding are included.
There is no text and usually one quilt to a page but occasionally there are two quilts with a few close-up photos.
The quilts cover a wide range of traditional blocks and many feature exquisite appliqué.
The hand quilted Japanese quilts are breathtaking.

Larkcrafts, 432 pages
ISBN 978-1-60059-688-9, RRP: £19.99

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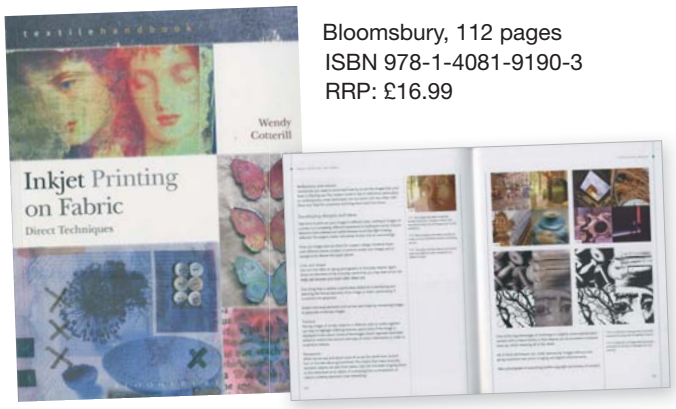
Offer closes18th May 2015.

Inkjet Printing on Fabric

Wendy Cotterill © 2015

It is now possible to create printed fabric on domestic computers, scanners and printers. All this equipment and its uses are explained well.
It is essential to be able to use the appropriate software. Advice is given on choosing the correct software if one wants to go beyond merely reproducing images.
The advantages and types of digital cameras are discussed, their images are much better than phone cameras. Different printer dyes and inks and their effects on different fabrics are explained.
Later chapters introduce creative techniques, manipulating images and adding texts to fabric.
The information is easy to follow, well presented and illuminated with many examples.



Bloomsbury, 112 pages
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RRP: £16.99

Exhibitions

Yorkshire, York YO1 7PW
Until 9 May
Exhibitions at the Quilt Museum, St Anthony's Hall, Peasholme Green, York. Open Mon – Sat 10 – 4.
Admission charges apply.
'All Shapes and Sizes' – a stunning collection of quilts that reveal complex, geometric designs that are pieced to perfection from The Billings Coverlet to the Concentric Row Hexagon Top.
'Voices from the Inside' – a guest exhibition of quilts hand stitched by prisoners trained by Fine Cell Work.
'Chinese Whispers' – a contemporary exhibition by York-based group Eboracum Quilters made for the Chinese Whispers challenge set by the organizers of the Loch Lomond Quilt Show in 2014.
Contact: the museum 01904 613242
www.quiltmuseum.org.uk

Denbighshire, Llangollen LL20 8PW
Until 4 March
Exhibition of hangings made by members of The Quilters' Guild Contemporary Quilt group inspired by the theme 'Dislocation' as part of Quiltfest at the Museum & Art Gallery, Parade Street, Llangollen. Open daily 10 – 4 except Wed 1 – 4. Free admission.
Contact: Val Shields 01978 852856
www.quiltfest.org.uk

Cheshire, Stalybridge SK15 2PT
21 March
Stalybridge Patchwork & Quilting Group's biennial exhibition at St Paul's Church. Huddersfield Road, Stalybridge. Open 11 – 4. Traders, refreshments and free parking. Admission £2.
Contact: Anne Gosling 01457 765493

Cumbria, Sedbergh LA10 5LW
21 March – 10 May
'Unsung Muses' an exhibition by Gillian Cooper at Howgill Gallery, Farfield Mill, Garsdale Road, Sedbergh. Open 11 – 4.30 daily. Admission £3.50 (includes entry to mill).
Contact: the mill 01539 621958, email info@gilliancooper.co.uk

Greater Manchester, Oldham OL1 1NL
28 March
Patchwork Parade's third Annual Patchwork, Quilting and Craft Fair at the Queen Elizabeth Hall, West Street, Oldham. Open 10 – 3. Exhibition of quilts, raffle quilt, tombola and refreshments. Large car park and disabled access. Admission £2.50
Contact: Phil Langford 0161 633 5900

Cambridgeshire, Duxford CB22 4QR
6 – 8 March
Spring Quilt Festival at Conservation Hall, Imperial War Museum, Duxford. Open 10 – 4.30 (Sun 4).

Devon, Exeter EX5 1DJ
27 – 29 March
Spring Quilt Festival at Westpoint Exhibition Centre, Exeter. Open 10 – 4.30 (Sun 4).
Contact: Grosvenor Shows 01406 372600 www.grosvenorshows.co.uk

TEXTILE SHOWS

Powys, Llanidloes SY18 6BY
14 March
World Textile Day Wales at the Minerva Arts Centre, Llanidloes. Open 10 – 5. Exhibition of textiles from around the world, textile experts, traders and collectors. Free admission. Lectures available to book on the door, £2.
Contact: www.worldtextileday.co.uk

Cheshire, Macclesfield SK11 6TJ
14 March – 30 May
Ten Plus Textiles' exhibition of contemporary textile art at the Silk Museum, Park Lane, Macclesfield. Open Mon – Sat 10 – 4 (closed Sun and bank holidays). Disabled access. Admission to exhibition only £2, or £4.50 (£4 concessions) for full access to Silk Museum.
Contact: 01625 613210
www.tenplustextiles.com

Hampshire, Wickham PO17 5AL
28 March
World Textile Day South at the Wickham Centre, Mill Lane, Wickham. Open 10 – 5. Exhibition of textiles from around the world, textile experts, traders and collectors. Free admission. Lectures available to book on the door, £2.
Contact: www.worldtextileday.co.uk

GENERAL CRAFT SHOWS

Glasgow, G3 8YW
5 – 8 March
Stitching & Sewing and Hobbycrafts Show at SECC, Glasgow. Open 10 – 5 (Sun 4.30).

Birmingham, B40 1NT
19 – 22 March
Sewing for Pleasure and Hobbycrafts Show at the NEC, Birmingham. Open 9.30 – 5.30 (Sun 5).

London, E16 1XL
27 – 29 March
Stitching, Sewing & Hobbycrafts Show at ExCel, London. Open 10 – 5.
Contact: ICHF Events 01425 277988
www.ichfevents.co.uk

Glasgow, G2 4PB
20 – 21 March
Scottish Handcraft Circle Exhibition at the Girl Guiding HQ, 15 Elmbank Street, Glasgow. Open Fri 10 – 4, Sat 10 – 1.30. Proceeds to RNLI. Admission £2, includes tea/coffee.

We are happy to give brief details of your forthcoming Exhibitions free of charge, BUT need the information at least 4 months in advance. When sending information it is helpful if you can include the post code of the venue and if there is access for disabled people. Send to Joanna Kent at Traplet Publications Ltd, Traplet House, Willow End Park, Blackmore Park Road, Malvern, WR13 6NN, UK or email: joanna.kent@traplet.com

Contact the person given if you require further information on the event and especially if travelling any distance in case there has been a change of plan.
Please note we do not publish details of group meetings.

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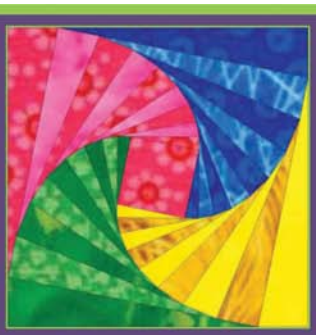

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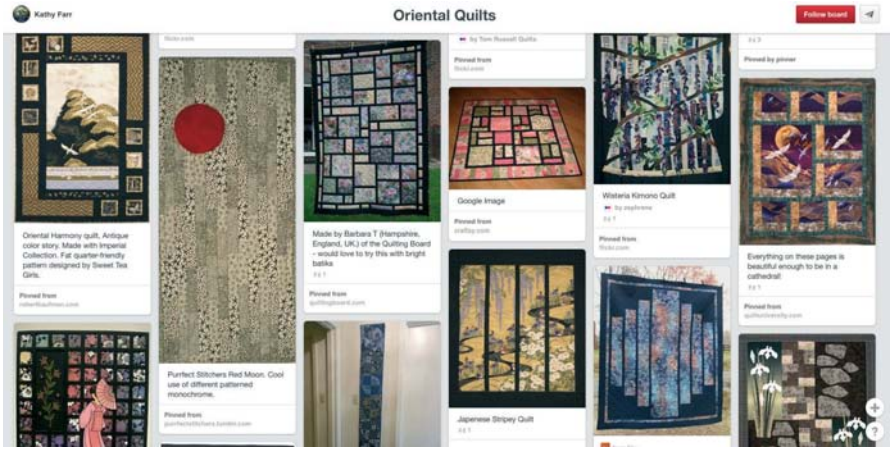
Wandering the Web

with Chris Franses

As the magazine theme this month is all things Oriental, I've done my best to play along and bring you a taste of the Orient via the internet. I started by deciding on a few search terms – 'Oriental quilts', 'Japanese quilts' and 'Asian quilts'; and then substituting 'fabrics' for 'quilts'; then I looked for the 'Tokyo Quilt Festival' and for 'Sashiko'. The results listed below are just a few of the ones I could have mentioned – you can repeat the searches yourself and add in any other search terms you glean from the articles in the magazine this month to reflect your own particular interests.

I failed to find very much under the hashtags in Instagram for most of these terms but Pinterest was full of fabulous pictures of quilts, fabrics and other ideas. One of the best was www.pinterest.com/source/shiboridragon.com but I also enjoyed www.pinterest.com/twrow/oriental-quilt-ideas, www.pinterest.com/gypsypippinlily/oriental-quilts and www.pinterest.com/kacey0917/oriental-quilts. My search for Asian quilts and fabrics led me to www.pinterest.com/jpars2085/quilts-~-asian-design and www.pinterest.com/source/asianfabricsource.com. Don't forget that from these 'pins' you can find yet more boards on similar themes and indeed the original websites they were pinned from.



Kathy Farr's pinterest board

My search for Sashiko threw up all sorts of fascinating places to get lost in, so what follows is just a brief flavour. First of all I found a couple of sites explaining what Sashiko is and how to do it - www.designbyaika.com and www.bit.ly/1zTNRLK. The first one of these in particular has just about everything you would ever want to know. Susan Briscoe's blog – www.susanbriscoe.blogspot.co.uk - has quite a lot about Sashiko and Japanese design, but not consistently so, keep checking and look further back in time as well.

As you might expect YouTube has dozens of videos on Sashiko and how to stitch – just search for 'Sashiko' to find them. As ever, some are better than others.

I also searched Pinterest for 'Sashiko boards' and then chose the 'Quilting' ones. These are a few of the ones I found - www.pinterest.com/paceroot/sashiko and also www.pinterest.com/louisebloomer/sashiko and www.pinterest.com/taarna/quilts-sashiko and www.pinterest.com/alidee7/sashiko and www.pinterest.com/janaki11/sashiko.

Instagram has thousands of posts filed under the hashtag 'sashiko' and its variants if you want to try a search yourself.

Sashiko Stitchers

Quilt Gate

Yakata by Numbers, Diane Weber

I also looked for blogs about Oriental or Japanese quilts and found a blog called Quilt Inspiration – www.bit.ly/1xET1hy – not a very recent post perhaps but still worth following up. A YouTube video of some stunning and inspiring Japanese and Asian quilt patterns by Castilleja Cotton can be found at www.youtube.com watch?v=uu2nssN3T48.

Geisha Charm panel, Konabay Fabrics

For fabrics, probably the best known manufacturer for Japanese and Oriental-themed fabrics are Kona Bay Fabrics - www.konabay.com. Hoffman also do Oriental-themed fabrics; they are now best known for their Bali Batiks but also have screen printed fabrics with Oriental flavour www.hoffmanfabrics.com. Quilt Gate is a Japanese company exporting fabrics to the West, the US/English site is www.quilt-gate.com/eng. Their fabric is stocked in the UK, as is that of Sevenberry, www.sevenberryeurope.co.uk, another Japanese fabric company, but you will need to search for shops through a search engine rather than on their websites. For free patterns look on the manufacturers' websites as many of them have quilt patterns to download using their Oriental and Japanese fabrics.

Another YouTube video to watch is from Quilting Arts TV about trends for Japanese taupe and indigo fabrics - www.youtube.com/watch?v=fMj5L7aahBc it dates from 2010 but is still interesting.

For Japanese quilts you can't beat the Tokyo Quilt Festival held in January each year. There are innumerable videos on YouTube for each year – just search for them – some are better than others. Most just give a brief flavour of some of the quilts on show such as these from 2014 - www.youtube.com/watch?v=h6eCADbuwJI and www.youtube.com/watch?v=VEKiG2W_Uxk; and these from 2013 - www.youtube.com/watch?v=Kg24pcLVAAU and www.youtube.com/watch?v=3ukVKBKnwsU. This next one is a long film from 2012 including interviews and commentary, but all in Japanese - www.youtube.com/watch?v=-AZ-z-fpvBw. One blogger, Queeniepatch, documented the 2014 show in a series of posts in January last year. You can find them at www.queeniepatch.blogspot.co.uk and click on the Archive posts for Jan 2014, or on the tag for Tokyo. Check out her blog to see if she has done the same this year. Still on the subject of shows, the Houston show in 2013 had an exhibition of mainly Japanese quilts and you can find the video here - www.youtube.com/watch?v=qseMkd-luvo.

Furoshiki by Persimmon & Pine

Leading on from there, how about the Japanese tradition for wrapping things in fabric – Furoshiki? Find out more here www.furoshiki.com/about and see this Pinterest board - www.pinterest.com/goosygooses/japanese-wrapping for more examples. It's perhaps a little early for Christmas ideas but you can always bookmark them and try to remember to come back at the end of the year.

I hope I've managed to point you in the direction of some interesting items this month, helped inspire you to try a new technique or design, or just to go and search the internet for something new.

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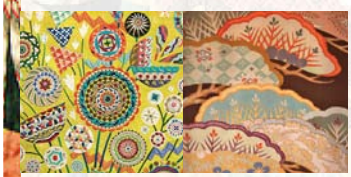

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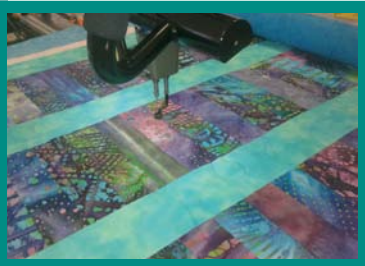

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News and Views

NEWS?

Do you have Patchwork and Quilting news, maybe some views you would like to share or a charity quilt that your or your group has made? Then, do get in touch - email pq@traplet.com.

52Quilters

52Quilters is a 'social experiment in quilty communication and collaboration'. Each Monday morning throughout 2015, one quilter will take over the 52Quilters social media accounts - Twitter, blog and Instagram and will introduce you throughout the week to their quilting world and what inspires them. The project has been created by Chris 'a crafty guy who has been making his whole life' and was inspired by other '52' projects on the web. Each quilter will also make a piece of work 9½ inches square that represents themselves which will later come together as a part of the 52Quilters quilt over the year. Furthermore, P&Q's editor Joanna Kent will be taking part in this project during February, so look on their website for her story. Follow 52Quilters to find out about new quilters and their communities - www.52quilters.com.

Ramblings

with Chris Hammacott

I was pleased on my last visit to the doctor to find that my blood pressure is now approaching normal and the only thing I can put this miraculous change down to, is my occasional rants on this page! It seems it is doing me good and from the letters the magazine has received; it seems that it might be giving you some benefit as well. I also find that I am not swearing like a navvy at traffic lights (well, why are they always red just as I get to them?) Or fighting the strong desire to go up behind young men and hoick up their trousers!

So for the good of my health, let's have another little rant…what will it be this month I hear you ask? Okay, maybe you have not asked, but work with me on this. City & Guilds. This is not about the institution as I taught C&G for many years and the courses are brilliant. However it's more about the, how shall I put it – the after effects.

Now I am talking about the C&G Patchwork & Quilting. A course the majority of students take for pleasure, not like the C&G Bricklaying that I am sure is a barrel full of laughs and is more a career choice (unless you have a thing for concrete?)

The Patchwork and Quilting C&G course does, if taught well, allow the eyes of the student to be opened to all manner of joys and pushing the boundaries of your design process if embraced, are life enhancing. If I had a fat quarter for every time I heard 'I don't like paint, I just want to stitch' and the heart dropping of 'my favourite colour is blue, so that's why I am using it'. So my ex tutors rant is to those students who enrol for the course but do not wish to be prised out of the way they have always done things, but that's only a wee rant!

However and here it comes…it's the students who completed the course years ago and still use it as a bench mark against all other keen patchworkers.

I went to an exhibition whilst still living in Wales, a small select group of stitchers with many an arty name, who only would allow new members if they had completed parts 1 and 2 of a C&G course. Now apart from the fact that a grading system disappeared some years ago, it was the assumption that only those who had the time and, let's be honest the money, would be creative enough. What a load of tosh! If C&G was open for everyone it would be lovely, however many people who would love to do it are constrained by work and life restraints and cost. I did have one student who completed it using only materials that were either donated or she already had but most students find they spend a good deal on resources. Sometimes there is not a provider in your area and although distance learning is an option (and I owned such a centre for many years) we have to face the fact that such a course is not the answer for everyone.

Friends of mine recently attended a patchwork group in the north of England and again they were asked where they did their C&G. They hadn't, and felt that immediately they were annexed to the 'beginners table' even though they are hugely capable and just not interested in qualifications.

C&G is a wonderful chance to open your eyes to creative design and stitch but if you have not taken it does not mean you are a nit! After all I taught embroidery C&G and used to remind my students that the greatest and most skilled work the world has ever seen was completed for the church in the 16th century - long before C&G and electric light!

Creative Crafts Shows 2015

Things are in full swing for the Creative Crafts Shows this year - with more features, guest demonstrators and designers that ever before, plus 1000s of crafting products under one roof. P&Q readers can get a £1.50 discount on 2015 show tickets booked in advance (quote PR1). Dates and locations for the shows can be found on our Exhibitions pages and for further details and to book tickets, visit their website www.sccshows.co.uk or call Trident Exhibitions on 01822 614671.

My Heart's in the Garden

This gorgeous charity quilt has been made by Malvern Quilters and is being raffled in aid of Worcester Brest Cancer Support Group. Tickets cost £1 each and can be bought by sending a SAE and cheque payable to Malvern Quilters to Ann Kay, 127 Wood Farm Road, Malvern Wells, Worcs WR14 4PR. The raffle will be drawn at the Malvern Quilters Spring Quilt Show, 18th -19th April at Colwall Village Hall, Mill Lane, Colwall WR13 6EQ. For more information call Ann Kay on 01684 893592 or visit www.malvernquilters.org.uk.

Tantalising Textile Tour of Japan

Leading craft-holiday provider, Stitchtopia has announced a unique 12 night holiday to Japan, offering textile enthusiasts a unique and fascinating insight into the Far East. Departing from London on 1st November 2015, the tour travels to Tokyo and then visits textile treasures such as Arimatsu Narumi tie-dying museum, Hiroyuki Shindo's studio, Little Indigo Museum in Miyama, Fukuoka, Nippori fabric town and the old crafts town of Kurume. Also included in the itinerary is a trip to the ancient capital of Kyota plus tours of some of Tokyo's most iconic sights - Asakusa Kannon Temple, Nakamise, Harajuku and Omotesando shopping streets, Amuse Museum and Meiji Shrine. Additional highlights of the tour include participation in craft workshops with local teachers and two full days at the Quilt Festival in Yokohama. All tours will be led by an English speaking guide who will provide a fascinating insight into Japanese culture and its rich textiles heritage. Accompanying the group for the duration of the holiday will be award winning textile artist and author Janice Gunner. The holiday costs from £4,395 per person, covering return flights, 12 nights' hotel accommodation, Bullet Train journeys, internal flight to Fukuoka, two-day admission to the Quilt Festival, all sightseeing, excursions and visits as detailed in the itinerary, as well as workshops with local teachers. To find out more about the Yokohama Quilt Festival and Textile Highlights of Japan tour, as well as other Stitchtopia tours, call 01473 660800 or visit www.arenatravel.com.

N&V Correction

Unfortunately, the templates for the Golden Plait Runner on the Pattern Sheet in the January 2015 issue (issue 252) contained a couple of errors. You can download a corrected set of templates via our website www.inspiredtomake.com or by emailing pq@traplet.com. Our apologies for any inconvenience caused.

THREADUCATION

Wonderful Workshops

In this new section of the magazine we aim to highlight some of the patchwork and quilting workshops and courses on offer around the country. If you have a course that you would to suggest, then please get in touch, email pq@traplet.com

Fool-proof Foundation Piecing

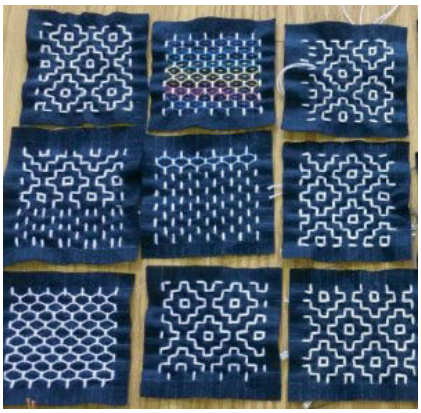
7th March 2015
The Minerva Arts Centre, Llanidloes

No waste, fits every time, sharp points. Even beginners will be amazed at how quickly they get great results with this new way of foundation piecing and anyone who has not succeeded with foundation piecing in the past, by the end of the day will be totally converted. Anja Townrow leads the course and uses this technique for many of her famous prize-winning quilts. Anja will also include colour and quilting advice on the day. The workshop will be held at The Quilt Association owned gallery space - The Minerva Arts Centre in Llanidloes.

The Minerva Arts Centre, High Street, Llanidloes, Powys, SY18 6BY

This workshop costs £40 for the day (10am to 4pm). To find out more and book your place visit www.quilt.org.uk, email education@quilt.org.uk or phone 01686 413467.

Introduction to Japanese Sashiko



3rd & 4th April 2015
Tudor Rose Patchwork, Bedford

A two day introduction to Japanese Sashiko with Susan Briscoe - a fascinating and addictive hand stitching technique. Learn how to mark and stitch Japanese sashiko designs, including large scale patterns directly onto your fabric such as asanoha (hemp leaf) and shippo (seven treasures) and transfer Japanese 'kamon' family crests and other pictorial designs using chaco transfer paper. Draft fans and chrysanthemums from templates you've cut yourself and try some intricate hitomezashi (one stitch sashiko) patterns that resemble blackwork. This is a one stop shop to get all the information and techniques you need to get started with sashiko. Beginners and more experienced stitchers all welcome.

Tudor Rose Patchwork, Oakley Park, Station Road, Oakley, Bedford, MK43 7RB

This course costs £85 for the two days. For more information and to book on this course, visit www.tudorrosepatchwork.co.uk, email info@tudorrosepatchwork.co.uk or call 01234 824983.

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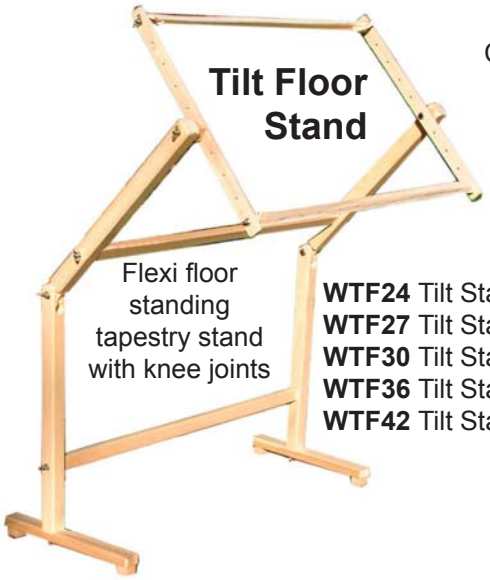

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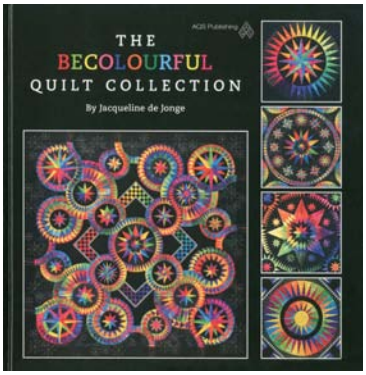
...of our December Giveaways



'Celebrate Christmas with that Patchwork Place' from Martingale
Janet Sheail, Hertford

'Jane Austen Quilts' from Kaleidoscope
Mrs Isabel McLellan, Gillingham

'Here comes Winter' from Martingale
Anne Lane, Anglesey

'The Becolourful Collection' from Kaleidoscope
Barbara Bostock, Bingley

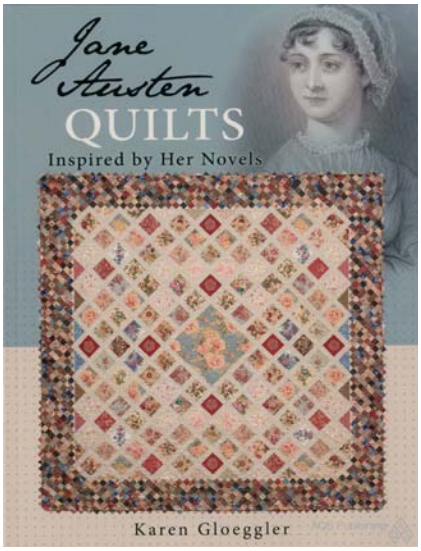
'People and Portraits' from GMC
C Thompson, Chester

Award Winning Quilts Calendar from Roundhouse Group
Sue Matejtschuk, Hitchin

Quilt Calendar 2015 from Roundhouse Group
Margaret Payne, Amersham

Oakshott fabric bundle from The Quilters' Guild shop
Mrs Rebecca Fried, Leighton Buzzard

Norwegian Wood quilt kit from Makower UK
Mrs J E Game, Norfolk



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Complete the relevant competition or giveaway coupon and send it to:
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Unless stated otherwise we are happy to accept photocopied coupons or hand written entries. Coupons for competitions and giveaways, from the same person, may be sent in a single envelope.

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Or fill in the coupon on our website (www.pandqmagazine.com) and enter online. Please note the code for the giveaway coupon this month is **HTBW**.

General rules
1. One entry ONLY per person (photocopy, plain paper copy, fax, email or online entry) is permissible per competition or giveaway selection.
2. The appropriate number of winners for each competition and giveaway winners will be selected at random from all correct entries received by the appropriate closing dates.
3. Unless otherwise stated, competition and giveaway winners will be notified of their success within a month of the closing date.
4. No correspondence will be entered into regarding any competition or giveaway.
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MARCH 2015 GIVEAWAY COUPON

To be received by 31st March 2015

- ❑ 'Yoko Saito's Japanese Taupe Color Theory'
- ❑ 'Inkjet Printing on Fabric'
- ❑ 'Modern Sashiko'
- ❑ 'Patchwork Please'
- ❑ '500 Traditional Quilts'
- ❑ Oriental Blue Quilt kit
- ❑ Imperial Collection fabric bundle
- ❑ Sakura pack of 10" fabric squares
- ❑ Japanese Box Cushion kit
- ❑ Natsu bag kit

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My favourite item (project, feature or regular) this month is:

.....

.....

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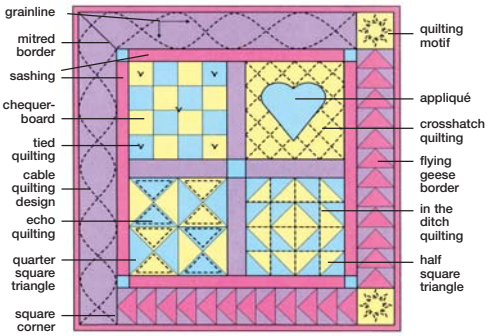
In a Nutshell

PREPARATION OF FABRICS

It is advisable to use 100% cotton fabric if the item is to be laundered. Ideally fabrics should be washed and pressed before using. This allows for shrinkage and colourfastness. If the colour bleeds when the fabric is washed, rinse repeatedly until the water runs clear and, if necessary, soak in a solution of 3 parts water to 1 part vinegar. If the dye still runs, discard the fabric. To check that a fabric is colourfast, dampen and lay it on top of a white cotton fabric and press. Check for any dye transferred to the white fabric.

Popular quilting terms



PRESSING

When piecing fabrics it is essential to press each seam as it is stitched. Firstly, before opening the pieces and therefore on the wrong side, press the seam flat, to set the stitches. Then, on the right side of the fabric, press both seams towards the darker fabric, using the toe of the iron and finally on the wrong side. It is also acceptable to press seams open as this helps to distribute the bulk of fabric created when lots of seams meet for example in the centre of a star block. Press rather than iron preferably without steam. Spray starch can be used to help return a washed fabric to its original condition.

TEMPLATE MAKING

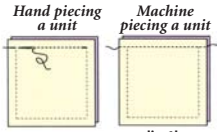
These need to be accurately made from either rigid plastic or cardboard. The templates given in our **Pattern Section** are usually full sized. Seam allowances of ¼" are used unless otherwise stated. For hand piecing make templates without adding the seam allowance, but for machine piecing include the seam allowance. Label each template with the name of the design and the grainline. Rev. on the template or in the instructions, means the pieces are cut out with the template reversed (turned over).

ROTARY CUTTING

Squares, rectangles and other shapes can be quickly cut from strips of fabric using a rotary cutter, self-healing cutting mat and see-through acrylic ruler. A rotary cutter has a very sharp blade which must be shielded at all times when not in use. Always cut away from the body and dispose of used blades in a responsible manner. Store the cutter out of the reach of children. To straighten the edge of the fabric prior to cutting strips, fold in half with selvedges together and place on cutting mat. Place the ruler on the fabric, at right angles to the fold and cut the fabric to give a straight edge. Place the cut edge of the fabric to the left of the cutting board, if right handed, (to the right, if left handed,) then using the ruler, measure the width of strip to be cut. Hold the ruler in place and cut along the edge. Always add on the appropriate seam allowance to finished dimensions. Several layers of fabric can be cut at one time.

HAND PIECING

Hand piecing a unit *Machine piecing a unit*



dia. 1a dia. 1b

Place a template, without an added seam allowance, on to the reverse of the fabric following the grainline and draw around it. This is the stitching line. Cut out adding a ¼" seam allowance. Following the design, place two patches, right sides together and pin at right angles to the seam. Sew the seam through the pencilled lines using a short running stitch. Begin and end each seam at the seam line (not at the edge of the fabric) with 2 or 3 backstitches, dia. 1a.

MACHINE PIECING

Patches are cut with a seam allowance already added. It is necessary to stitch with an accurate ¼" seam. This can be achieved by adjusting the needle position to give ¼" with the normal sewing foot, using a special ¼" foot or by sticking a strip of masking tape to the throat plate, ¼" away from the needle. Align patches and pin together at right angles Stitch all the way from edge to edge, dia. 1b.

CHAIN PIECING

Pairs of fabric pieces are sewn together, one after the other, without lifting the presser foot on the machine or cutting the threads. They are cut apart later. This saves time and thread, dia. 2.

Chain piecing

dia. 2.

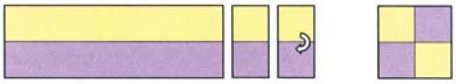
SPEED PIECING

When following these instructions always join pieces using a ¼" seam allowance.

CHEQUERBOARD

To piece a four patch block with alternating squares, cut two strips of contrasting fabrics the required width plus ½" for seam allowances. Place right sides together with long raw edges matching. Stitch and press towards darker fabric. Cut the sewn strip into sections the same width as the original strips dia. 3a. Take two of these cut units, reverse the colours so that the central seams lock together, dia. 3b. Stitch following instructions in Chain Piecing.

Four patch



dia. 3a dia. 3b

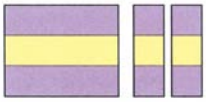
Nine patch

To piece a nine patch, two different sets of three strips are required -

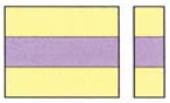
- Set 1 consists of two sets of dark, light and dark strips dia 4a.
- Set 2 consists of one set of light, dark and light strips dia 4b.

After stitching the strips together and pressing the seams towards the dark fabric, cut apart as described for the four patch. Reassemble as shown in dia. 4c.

dia. 4a



dia. 4b



dia. 4c

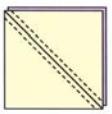
HALF SQUARE TRIANGLES

Half square triangles

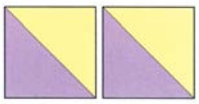
Cut two squares of different fabrics ⅞" larger than the required finished size of the unit. Place right sides together and draw the diagonal line. Stitch each side of this line dia. 5a.

Cut along the drawn line, open out each pieced square and press seam allowance towards the darker of the two fabrics, dia. 5b.

dia. 5a



dia. 5b

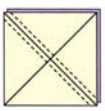


QUARTER SQUARE TRIANGLES

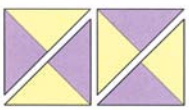
Quarter square triangles

Cut two squares of different fabrics 1¼" larger than the required finished size of the unit. Place right sides together and draw on both diagonal lines. Stitch either side of one of these diagonal lines, then cut along both diagonal lines dia. 6a. Press towards the darker fabric. Join these triangles together in pairs to form two pieced squares, dia. 6b.

dia. 6a



dia. 6b

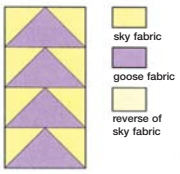


QUICK PIECED FLYING GEESE

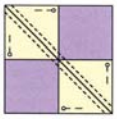
These instructions will produce a strip of 'Flying Geese' 8" x 4", dia. 7a. Cut one 5¼ " square of 'goose' fabric. Cut four 2⅞" squares of 'sky' fabric. Draw one diagonal line on the wrong side of each of the 'sky' squares. Place 'goose' fabric right side up. Pin one small square, right side down, into the corner and likewise in the opposite corner, dia. 7b. Trim off corners where they meet in the centre. Stitch either side of drawn diagonal line from corner to corner. Cut along the pencil line. Take one of the halves and place another small square into the remaining corner, pin, carefully matching the edges, dia. 7c. Finger press the two sewn triangles out of the way. Stitch, as before, either side of the line. Cut on pencil line and repeat with other half.

Flying Geese

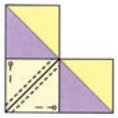
dia. 7a



dia. 7b



dia. 7c



ENGLISH PIECING

A traditional patchwork method where the fabric is folded and stitched over an accurately cut stiff paper shape. The fabric is cut out with an added seam allowance and tacked over the paper. The fabric covered shapes are then placed right sides together and overstitched with small neat stitches. On completion remove all of the tacking stitches and papers. Hexagons and diamonds are often stitched in this way.

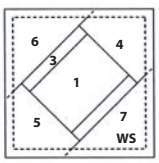
FOUNDATION PIECING

A very accurate piecing technique where fabric patches are stitched to the reverse of a foundation block. Depending on the material used for the foundation it can be either left permanently in place (e.g. lightweight cotton fabric or sew-in interfacing) or can be removed (e.g. paper or stitch 'n tear).

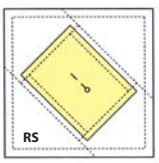
First the block design must be traced or photocopied accurately on to the foundation fabric and the order of stitching each patch noted, dia. 8a. The design should appear in reverse to that of the finished block. Patches are stitched to the blank side of the foundation. It is useful to have a light source (e.g.window or lightbox) to help position patches. Seam allowances are trimmed down as the block is stitched so accurate cutting of the pieces is not necessary. If machine stitching use a slightly smaller stitch than usual especially if the foundation is to be removed. Begin with the patch for area 1. Cut a piece of fabric slightly larger than the area to be covered and position this right side up, onto the blank side of the foundation, over area 1. Pin in place, dia. 8b. Now cut a piece of fabric that generously covers area 2. Place this right side down over patch 1, aligning the corresponding seam lines. To help with placement of fabric mark each end of the stitching line with a pin, dia. 8c. Pin patch 2. Turn the foundation over and stitch along the line between patch 1 and 2 starting and finishing a few stitches beyond the marked line. Turn block over and trim seam allowances, dia. 8d. Flip patch 2 so that the right side of the fabric is now visible and press flat, dia. 8e. Continue to stitch patches in numerical order, making sure that the fabric extends over the seam allowance around the outer edge of the block. When the block is complete, trim it to the ¼" seam allowance, dia. 8f.

Foundation piecing

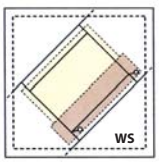
dia. 8a



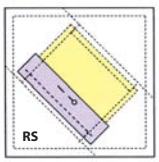
dia. 8b



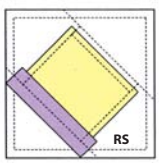
dia. 8c



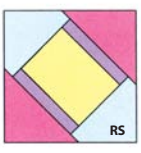
dia. 8d



dia. 8e



dia. 8f



APPLIQUÉ
The technique of attaching one or more fabrics to a background with hand or machine stitching. For all methods lightly mark the front of the background fabric to show where to position the pieces. Always use a thread to match the colour of the shape to be appliquéd.

HAND APPLIQUÉ
Needle turned appliqué. Cut out shape adding a ⅛"- ¼" seam allowance. Pin shape in place and slip stitch down, turning under seam allowance with the needle as you go.

FREEZER PAPER APPLIQUÉ
Cut freezer paper to exact size of design and press shiny side of paper to wrong side of fabric. Cut out adding ⅛"- ¼" seam allowance. Press this over the freezer paper to give a sharp edge. Pin in place on the background fabric and slip stitch almost all of the way round the shape, leaving a small gap. Remove the paper and complete stitching.

MACHINE APPLIQUÉ
Apply fusible web to back of fabric before cutting out each drawn shape accurately, without a seam allowance. Press into position and use a zigzag, satin stitch or buttonhole stitch to attach.

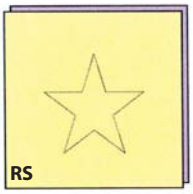
REVERSE APPLIQUE
This is the 'opposite' of appliqué, where a layer or layers of fabric is removed to reveal the design.

By hand - cut 2 pieces of fabric and draw the design on the right side of the top fabric. Pin the other fabric beneath the top fabric, right side up, dia. 9a. Tack layers together about ⅜"- ½" outside the marked design, dia 9b. Use a small, sharp pair of scissors to cut ¼" within marked line. Clip curves and corners to the marked design. Use a thread to match the top layer. Use the point of the needle to turn under the top fabric to the marked line of the design, dia. 9c. Slip stitch to the second layer. Turn work over and trim away excess fabric, dia. 9d.

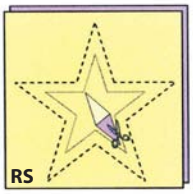
By machine - mark the design on the wrong side of the second layer of fabric. Sandwich fabrics as for hand reverse appliqué. Use a straight stitch and working from the back of the fabric, stitch, exactly following the line of the design. From the right side of the fabric sandwich, use a sharp pair of scissors to cut as close as possible to the inside of the stitched line thus removing the top layer of the fabric revealing the design. This cut edge can then be covered with a row of satin stitch.

Reverse Appliqué

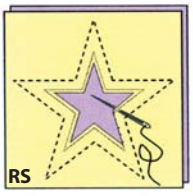
dia. 9a



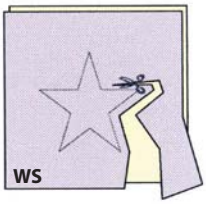
dia. 9b



dia. 9c

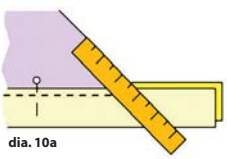


dia. 9d

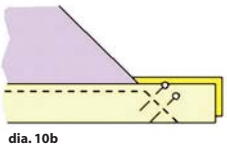


BORDER
This frames the finished quilt top. A border can have butted or square corners, i.e. where one strip is joined to another to form a 90° corner. To measure fabric for a border, measure the width of the quilt top through the centre. Cut top and bottom borders to this measurement. Now measure the length of the quilt, again through the centre adding twice the width of the border plus ½" seam allowance. Alternately, use a mitred border, where 2 strips, with 45° ends, are joined to form a 90° corner. Cut border strips the length of each side of the quilt, plus the border width, plus 1". When joining, begin and end stitches ¼" from the corner edges. Referring to dia. 10a, fold the quilt top right sides together, diagonally at one corner. Fold the border and the quilt seam allowances toward the quilt top and pin through both layers. Place a ruler along the folded edge of the quilt top, through the last stitch in the border seam and across the border, draw a line. Align the long raw edges of the borders and pin together along drawn line. Stitch along the line from inner ¼" to edge of border, dia 10b. Trim seam allowances to ¼". Press open. If multiple borders are to be used, then stitch them together first and treat as one piece.

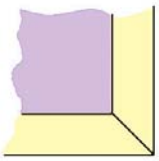
Mitred Border



dia. 10a



dia. 10b



dia. 10c

MARKING QUILTING DESIGNS
The quilting design may be marked before or after the quilt is sandwiched, depending on the method used. If the design is on paper, it has to be traced through the quilt top, before sandwiching, with the help of a light box or a window. Designs can be traced from home-made cardboard templates or from commercial plastic stencils. Masking tape is useful for marking straight lines and is generally applied after the quilt has been sandwiched. Do not leave it stuck onto the fabric for any length of time. Intricate designs can be linked with simple straight and curved lines. Try not to have some areas heavily quilted and others with little or no quilting. Make sure that whatever method chosen to mark the design can be easily erased. Always test on a scrap of fabric used for the quilt. Do not iron over any marked areas as the marker may set in the fabric.

WADDING or BATTING
This is the filling for the quilt and it is available in a variety of fibres from 100% polyester to 100% cotton plus mixtures and wool wadding. The type chosen will depend on whether the item is to be hand or machine quilted, whether high or low loft is required and whether the item is to be draped over a bed or hung on a wall. 'Loft' refers to the weight and thickness of the wadding. Always allow at least 2" extra wadding all the way round the quilt as it will shrink as it is quilted. Open out the wadding for the creases to fall out and to allow it to breathe before using it.

BACKING
The piece of fabric that will be on the reverse of the quilt should be of similar weight to the quilt top. It could be pieced; this is then called back art. It should be cut at least 3" larger than the quilt top to allow for shrinkage on quilting.

PREPARING THE QUILT SANDWICH
Give the quilt top and the backing a final press if they haven't been marked with a quilting pen. Polyester wadding should not be pressed as it becomes flattened. Lay the backing fabric right side down on a flat surface and secure with masking tape. Lay the wadding on top, smoothing out any creases as you go. Place the quilt top, face upwards, on top of the wadding, matching centres of each layer on all sides.
For hand quilting, tack or baste the layers together using a tacking stitch which is longer than a normal running stitch, about ¾". Start in the centre with a long length of thread and stitch to one edge; finish off with a back stitch. Return to the centre, re-thread needle and stitch to the other side. Tack a grid, about 4" apart across the quilt. It is advisable to use sharp, curved safety pins to hold the layers together if the quilt is to be machine quilted as tacking threads get caught up and are difficult to remove after machine quilting. Pin every 4" and remove as the quilting progresses. A special basting gun with quilt tacks can be used in a similar way.
There are also basting sprays available that can be used to hold the layers together. Follow the directions on the can carefully as they all differ. Always use in a well ventilated room.

QUILTING
There are many wonderful threads available for both hand and machine quilting and it is quite acceptable to combine both techniques and a variety of threads in a single project.

HAND QUILTING
The size of the stitch is not important when hand quilting but the aim is to have stitches of the same size on both the back and the front of the quilt. Use a betweens needle which is short and sharp. They come in a variety of sizes – 8/9 are slightly longer than 10/12. Experiment to find which is most comfortable and which takes the thread, especially if using a slightly thicker thread than usual. Cut a length of thread 18" long and make a small flat knot in the end, just cut from the reel, to prevent knotting whilst stitching. A well fitting thimble for the middle finger of the sewing hand is advisable. Sit comfortably, in a good light and use a frame to support the quilt and also help keep the stitches even. To prevent creasing never leave the quilt in the frame at the end of a quilting session. Always start quilting from the centre of the quilt and work outwards. To start quilting, insert the needle into the front of the quilt, about ½" along the line from the starting point, bring it out on the top of the quilt at the beginning of the line. Tug slightly to bed the knot in the wadding. Make a small backstitch to secure the thread then take regular running stitches following the marked line, 3-4 at a time. Place the non-stitching hand under the quilt to feel where the needle comes out each time and guide it back through again. Finish by making a knot about ¼" from the surface of the quilt, take a back stitch and pull the knot into the wadding.

MACHINE QUILTING
This can be a quicker method for quilting a top but it does take practice.

NORMAL STITCHING
Feed dogs raised. It is advisable to use a walking foot or the built-in, even-feed feature on some sewing machines. This allows the layers of fabric to pass through the machine without puckering or shifting.

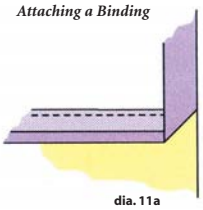
QUILTING IN THE DITCH
This will stabilise the blocks of a quilt. Stitch along the seam line around each block, preferably on the lower side of the seam, i.e. where there are no seam allowances. This can be done using a matching thread or invisible thread. It is always sensible to practice on a replica sample of layered fabrics before beginning on the actual piece so that any adjustments to stitch length and tension can be made. (Refer to sewing machine manual.) For repeating straight lines across the quilt top use a quilting bar, one is usually found in the machine tool box and is 'L' shaped. It fixes into the back of the walking foot and the spacing can be adjusted from ½" to about 4". When stitching a more intricate design, it is worth spending time considering how to stitch as long a continuous line as possible, to prevent constantly starting and stopping.

FREE MOTION QUILTING
Feed dogs lowered Using a darning foot, reduce the stitch length to 0 and remember to lower the foot, thus engaging the top tension. The speed at which the quilt is moved will determine the stitch length. With practice, the benefit of this technique will quickly be discovered as the quilt can be moved forwards, backwards and sideways without having to be turned. It is advisable to start quilting in the centre of the quilt and work outwards. Start by putting the needle down into the quilt and bring up the bottom thread to prevent knotting on the back. There are various ways of dealing with the threads at the start and end of a row. Some machines have a locking stitch that can be used or the ends can be left to be knotted and sewn in at the end. Another option is to choose a satin stitch and reduce the stitch length and the stitch width to almost the smallest stitch on the dial and holding on to both upper and lower threads, take 4-6 stitches to secure the thread. Continue stitching by setting the stitch length to the required size and stitch to within ¼" of the end and repeat the process. Trim threads at the start and finish.

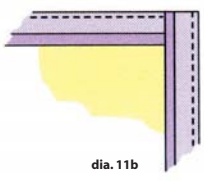
TIED QUILTING
Thread a needle with a long, unknotted length of perlé type cotton. Mark the quilt with pins to show the position of each knot, about every 4". Take a backstitch over the pin and through all the layers, leaving a 3" length of thread. Make another backstitch over the first one, cut thread leaving the same length at the end of the stitch as at the beginning. Tie the tails of thread into a square knot (right over left, then left over right). Trim ends neatly to the required length. Repeat over the rest of the quilt.

BINDING
Trim edges of the quilt so that all of the layers are even and the corners are square. For a double binding cut 2½" wide strips of fabric, long enough to go all the way round the edge, joining where necessary, on the diagonal. Fold in half, right sides out and press. Starting in the centre of one side of the quilt and with right sides together, machine stitch the strip to the quilt ¼" from the corner, backstitch a little and remove quilt from the machine. Fold the strip up at 45° dia. 11a and then back down to align it next to the adjacent quilt edge, dia. 11b – this gives spare fabric to fold over to the back of the quilt for neat corners. Pin and stitch. Continue in the same way around the quilt. For smaller projects, a 1¼" wide single binding, is appropriate. All bindings can be cut on the straight of the grain unless the edge of the quilt is curved, in which case, a bias cut binding should be used.

Attaching a Binding



dia. 11a



dia. 11b

HANGING SLEEVE
If a quilt is to be displayed at an exhibition or hung on the wall at home, it is necessary to attach a sleeve to the back of it. Cut a length of fabric equal to the width of the quilt minus 2", by 8½" wide. Turn under each short edge and stitch to neaten. Fold in half longways, wrong sides together and place the raw edge to the top of the wrong side of the quilt. Pin. This can then be machine stitched at the same time as the binding is attached. Slip stitch the centre folded edge of the sleeve to the back of the quilt.

LABELS
Always stitch a label to the back of a quilt – before or after quilting. It is nice to explain who pieced and quilted it, where and when it was stitched and if it was made for someone in particular or a special occasion. The label could be hand written using a water resistant pen, or it could be hand or machine stitched. Many quilters use their computers to print fabric labels. It is always good to find a quilt with information about its history and maker. **P&Q**

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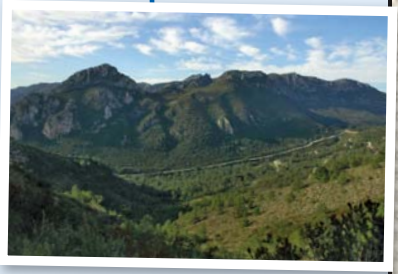

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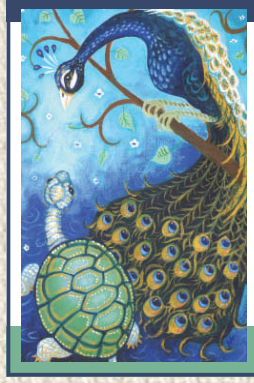

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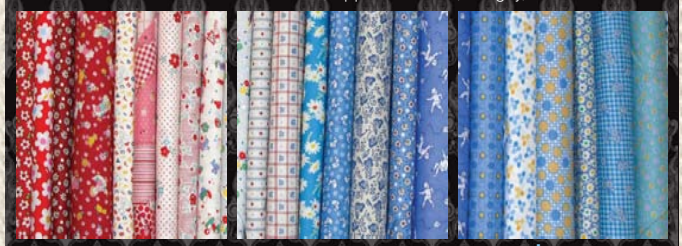

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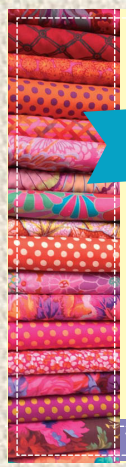

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MARCH STAR LETTER

To inspire Elisabeth and her next project we will send her a fabric bundle from Art Gallery Fabrics.

Golden idea!

I was quite taken with the suggestion on January's pattern sheet, to make place mats or a table centre from Marilyn Hornby's past project 'Golden Plait Runner'. As you can see I have enlarged the 3½" diagram up to 42" x48". I have used donated fabrics to make it and added my own twisted feature to the top and bottom, creating a worthwhile size lap quilt. All of the feature pieces were quilted with sparkling metallic threads and now as with practically all of my work, I will pass it onto Project Linus. I hope a nice young lady will enjoy having it as the backing is a printed 'Cheer Leader' fabric in co-ordinated colours.

Elisabeth Green, by letter

I am sure a nice young lady will be very pleased to receive this gorgeous quilt Elisabeth. Thank you for sharing your story and your version of the Golden Plait runner' design, which I am sure in turn, will inspire someone else.

Emma

My 'Proper Quilt'

This is a picture of what I consider my 'proper quilt'. A more or less random selection from my bits, mostly old (Vintage?), paper pieced into hexagons until I got tired of it. Then the best bit; sorting into pleasing colour combinations for the diamonds which were sewn together and put onto a backing and wadding, with minimal quilting around the centres of the diamonds. The disappointment was that it used up so little fabric.

Doreen Marsh, by letter

It just shows you Doreen that the old patterns and using up bits of fabric can create stunning results without the need to go out and spend lots of money on buying new fabric. I think I spotted a fabric in there that I had a bridesmaid dress made out of when I was five – aren't fabrics great at evoking memories?!
Emma

Skinny Christmas

I thought that you might like to see my interpretation of the Skinny Christmas Trees quilt from the December issue of P&Q. After an eye operation I haven't managed to do much quilting for Christmas this year but this lovely project was too pretty to ignore - so I have made a table runner instead of the full-size quilt. Thanks for a great magazine and I like the new, slightly tweaked format.
Karin Pope, by email

Karin - I am most impressed by the speed at which you whipped this quilt up – you really must have had you skates on! I hope that your eye is now recovered. I love your interpretation of the Skinny Christmas Trees design and you are well ahead of the game now in preparations for this Christmas!
Emma

Memory Quilt

I thought you may wish to see the quilt I have just finished. I based it on a quilt which was featured in the July 2013 of P&Q magazine. I received some material from my hairdresser which was from mother-in-law who has sadly passed away. Her mother-in-law had always enjoyed sewing and so I decided to make a 'memory' quilt with the material. The S bends quilt pattern is a modern pattern which I hoped she liked.
Maria Fox, by email

A lovely quilt Maria, the orange colour really lifts the design of the quilt and the spirits at this time of year too!
Emma

Patchworking for Project Linus

Thank you so much for the fat quarters which I won from a competition in P&Q, they arrived unexpectedly the other day. Our patchwork group (shirleyquilters.co.uk) has been supporting Project Linus and so I used the fabric to make a quilt for them. Last night at our Christmas meeting I handed it over to our co-ordinator who received about 10 other quilts and a cheque for £300 which we have raised over the year.
Janet Thomas, by email

I am pleased that you enjoyed receiving your prize Janet and that you have put the fabric to such good use for Project Linus – it really does make everything worthwhile.
Emma

Don't forget

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EDITOR
Joanna Kent
ASSISTANT EDITOR & STYLIST
Emma Horrocks
pq@traplet.com
CONTRIBUTORS
Susan Briscoe, Sue Cooke, Sheilah Daughtree, Chris Franses, Julia Gahagan, Kath Garner, Lynne Goldsworthy, Sylvia Gorman, Chris Hammacott, Leslie Harwood, Judi Mendelssohn, Lucy Winter
MANAGING DIRECTOR
Tony Stephenson
OPERATIONS DIRECTOR
Tom Stephenson
DESIGN AND PRODUCTION MANAGER
Nicholas Powell
MAGAZINE DESIGN AND LAYOUT
Natasha Payton
PHOTOGRAPHY
Tom Sochacki
MARKETING EXECUTIVE
Wendy Adams Tel: 01684 588521
Email: wendy.adams@traplet.com
ADVERTISING SALES
Michelle Lazenby Tel: 01684 588550
Email: michelle.lazenby@traplet.com
ADVERTISING COPY CONTROLLER
Cindi Grifiths Tel: 01684 588517
Email: adcopy@traplet.com
TRADE SALES EXECUTIVE
Angela Price Tel: 01684 588568
Email: angela.price@traplet.com
PRINTER
Warners plc
NEWSSTAND DISTRIBUTION
Seymour Distribution Ltd. (020 7429 4000)
US DISTRIBUTION
816 N. Country Fair Drive, Suite 5, Champaign, Illinois 61821, USA
Tel 217-355-2970
Email: usa@traplet.com
AUSTRALIAN DISTRIBUTION
Traplet Publications and Hobbies, P.O. Box 501, Engadine, NSW 2233, Australia.
Tel: (02) 9520 0933 Fax: (02) 9520 0032
Email: aus@traplet.com
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Telephone: (044) 272 5978
Email: southafrica@traplet.com
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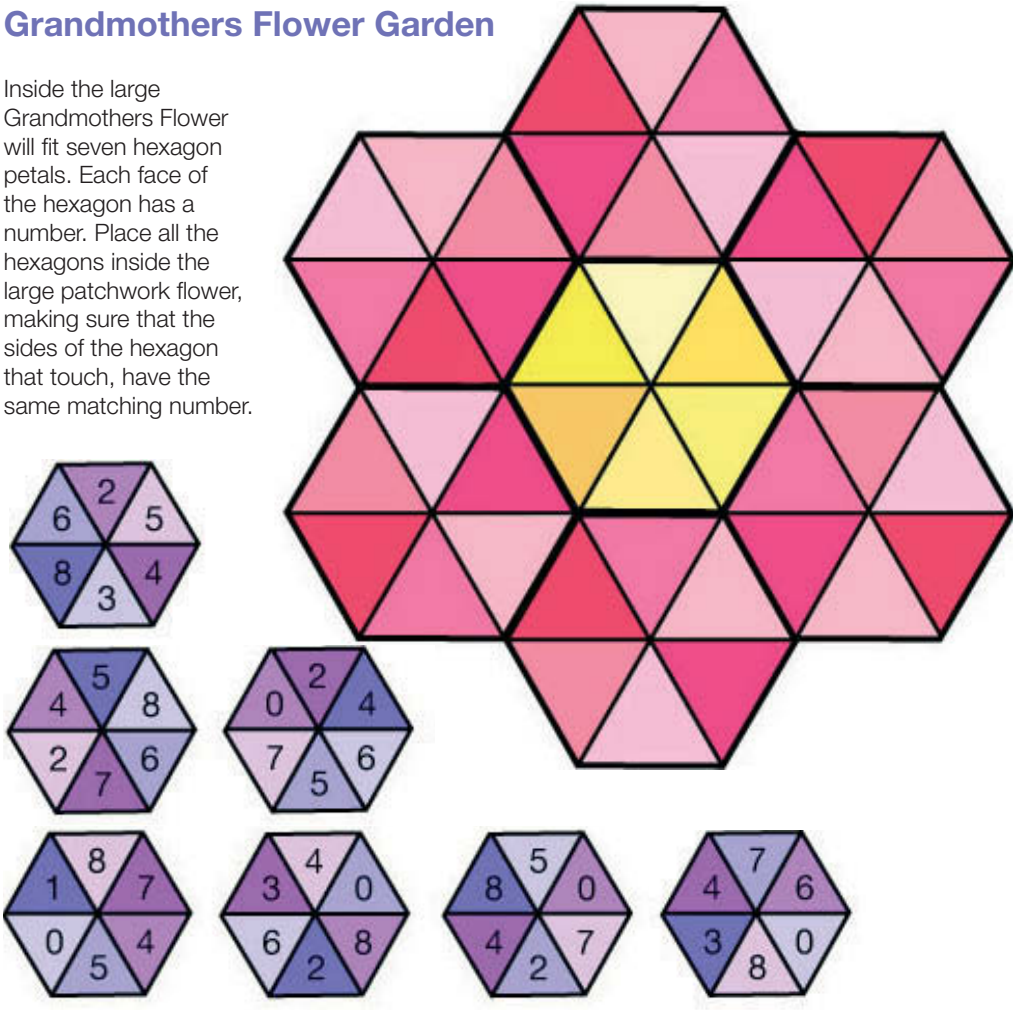
TRAPLET PUBLICATIONS

Grandmothers Flower Garden

Inside the large Grandmothers Flower will fit seven hexagon petals. Each face of the hexagon has a number. Place all the hexagons inside the large patchwork flower, making sure that the sides of the hexagon that touch, have the same matching number.



Find the answer to this puzzle on the P&Q blog
britishpatchworkandquiltingmagazine.blogspot.co.uk

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APRIL 2015 ISSUE 255

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Please note contents may vary due to unforeseen circumstances

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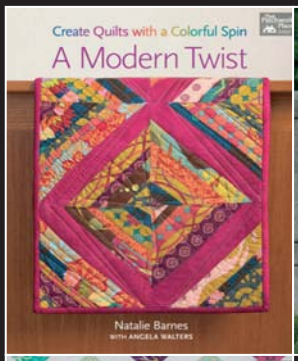

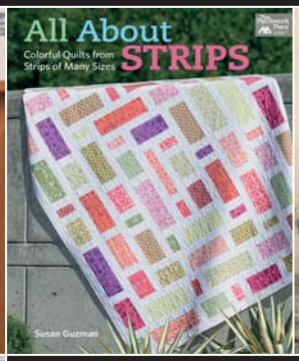

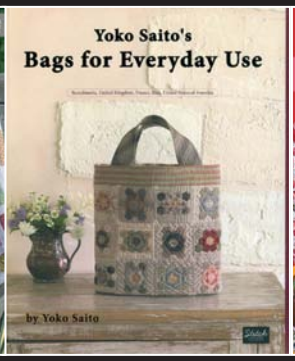

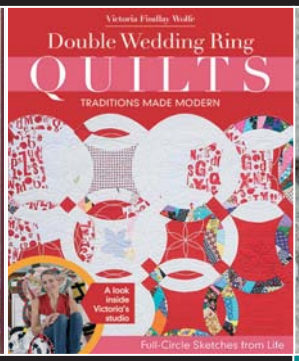

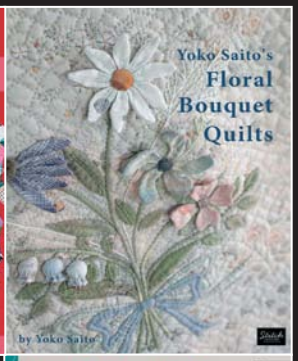

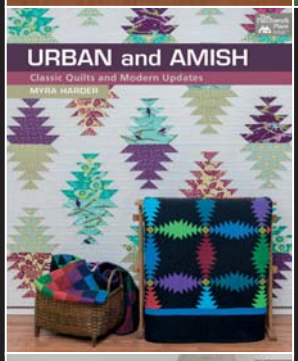

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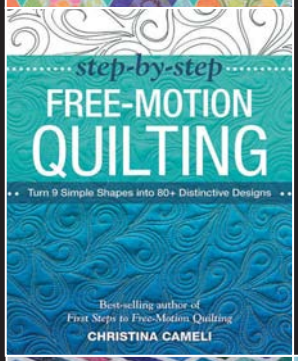
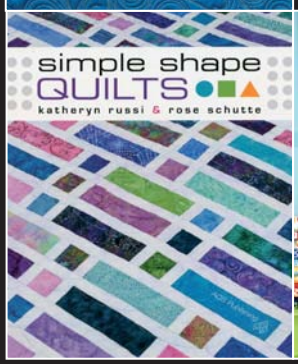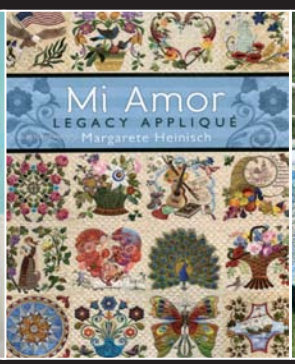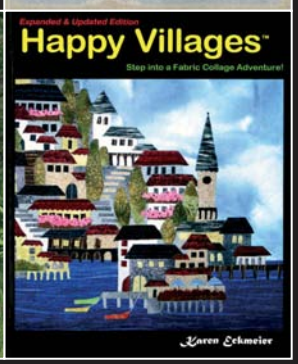
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